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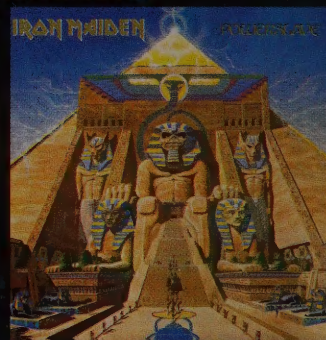
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HIT PARADER

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COVER STORY

34 HIT PARADER'S TOP TEN

*Readers Vote Motley
Crue #1 Rock Act!*



FEATURES

- 4 **VAN HALEN**
The Gripes Of Roth
- 16 **BILLY SQUIER**
Man With A Mission
- 18 **IRON MAIDEN**
The Metal Noblemen
- 22 **LOUDNESS**
Sneak Attack
- 24 **WHITESNAKE**
Slow And Easy
- 26 **OZZY OSBOURNE**
More Crazy Days
- 39 **JOHN WAITE**
A Baby No More
- 40 **DEEP PURPLE**
Purple Reign

- 44 **SAMMY HAGAR**
Revenge Of The Red Rocker
- 48 **JUDAS PRIEST**
The Leather Legends
- 52 **QUIET RIOT**
Loud And Proud
- 56 **W.A.S.P.**
Rock And Roll Outlaws
- 62 **BLACK SABBATH**
See No Evil
- 64 **TWISTED SISTER**
The Night Stalkers
- 66 **KISS**
On The Set
- 74 **DEF LEPPARD**
Plans Of Conquest

DEPARTMENTS

- 8 WE READ YOUR MAIL
- 12 HEAVY METAL
HAPPENINGS
- 30 PICK HIT: Rough Cutt
- 31 SHOOTING STARS
Grim Reaper, Chequered Past,
TNT, Box Of Frogs
- 32 GUITAR GREATS:
Jimmy Page
- 42 ROOTS: KISS'
Gene Simmons
- 43 CELEBRITY RATE-A-
RECORD: Night Ranger
- 50 CENTERFOLD: Ratt
- 55 VIDEO VIEW: Fastway
- 58 IMPORT REVIEWS
The Best In International
Metal
- 59 LEGENDS OF ROCK:
Emerson, Lake And Palmer
- 69 INSTRUMENTALLY
SPEAKING
- 76 CAUGHT IN THE ACT:
Scorpions
- 77 SONG INDEX

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VAN HALEN



The boys of the band (left to right): Eddie, Michael, Dave and Alex.

Mark Weiss

the gripes of Roth

Despite Internal Problems, L.A. Rockers Roll On.
by James Curtis

The scene backstage rivaled a three ring circus. Hordes of scantily clad females, many wearing six-inch stiletto heels and skintight satin pants, battled with bottles of Jack Daniels for the band's attention while radio station and record company personnel hovered nervously as if waiting for an audience with the Pope. While a carnival-like atmosphere swirled around them, David Lee Roth, Edward Van Halen, Michael Anthony and Alex Van Halen remained calm — after all, it was just another night on the road for Van Halen.

"We tend to be pretty oblivious to what goes on before the show," Anthony explained between swigs of Jack Black. "We've been through it so many times it just doesn't faze us anymore. Some people come backstage and say, 'How can you concentrate on what you're doing?' They forget that we've been doing this for nearly a decade. We feel as natural in this environment as most people do sitting around their dinner tables. It's always been like this, even in the early days. So after 10 years we'd better be used to it, or we'd go crazy."

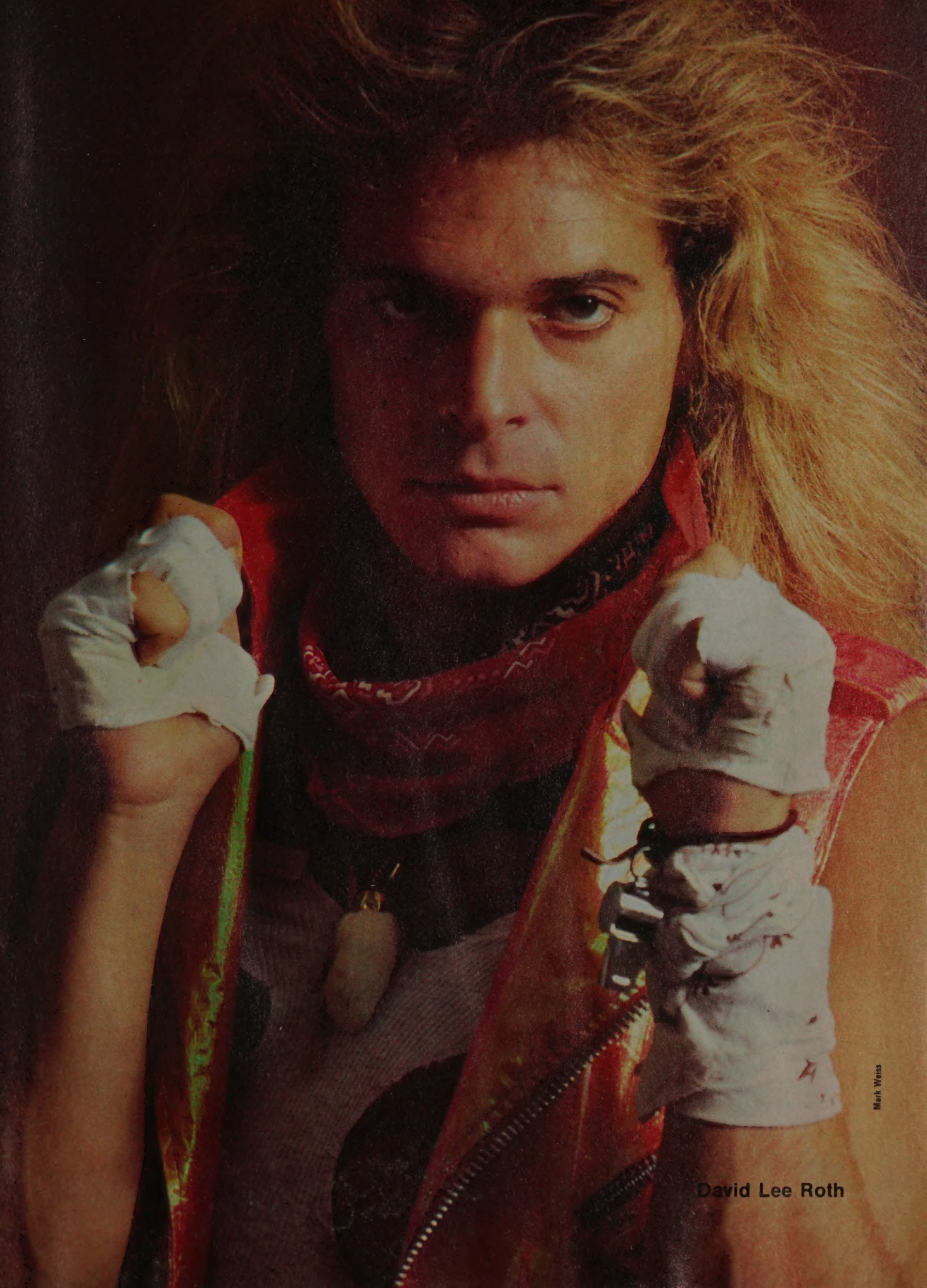
It's hard to believe nearly a decade has

passed since Van Halen first burst upon the Los Angeles club scene. In that time they have emerged as one of the most popular and successful hard rock acts in history, with their most recent album **1984**, selling an incredible 16 million copies. Yet, as David Lee Roth recalls, things weren't always so easy.

"People think that we've always been playing the big arenas," he said. "They don't know about all the time we spent back in 1975 playing at school dances and wet T-shirt contests at local clubs. I'm not saying those days weren't a lot of fun but it's a long way from a supermarket

opening to Madison Square Garden. We were lucky — we didn't have to spend ages on the club circuit like a lot of other bands. We had people like Kiss' Gene Simmons come along and help us — he produced our first demo tape. Having people believe in you is a big help."

Van Halen's club performances, which featured cover tunes of everyone from Deep Purple to the Isley Brothers, came to the attention of Warner Bros. Records vice president Ted Templeman. According to legend, Templeman went backstage between the band's sets at L.A.'s Starwood Club to sign them to a



Mark Weiss

David Lee Roth

long-term contract. With Templeman serving as the group's producer, Van Halen ventured into the recording studio to lay down tracks for their self-titled debut album. That record, featuring their incredible rendition of the Kinks' *You Really Got Me*, made VH instant celebrities on the rock scene.

"We didn't know how the first album was going to be accepted," Edward Van Halen stated. "We had been playing those songs for years in clubs and we thought they were all pretty neat. We weren't thinking about selling a million copies, we were more interested in just putting out an album and being able to go on the road."

Go on the road they did, spending the next nine months crisscrossing the nation as opening act for everyone from Black Sabbath to Horslips. With Edward's incredible guitar licks leading the way, VH proceeded to blow every other band out of the water, often stealing the thunder from the headliners. In fact, according to Ozzy Osbourne, Van Halen's performance finalized his decision to leave Black Sabbath.

"They blew us off the stage every night," Osbourne said. "It was so embarrassing. We were having a lot of trouble with drugs and we didn't have the fire anymore. Those guys were young and hungry. They kicked our butts every night. It was embarrassing, but it convinced me of two things: my days with Sabbath were over and Van Halen was going to be a very successful band."

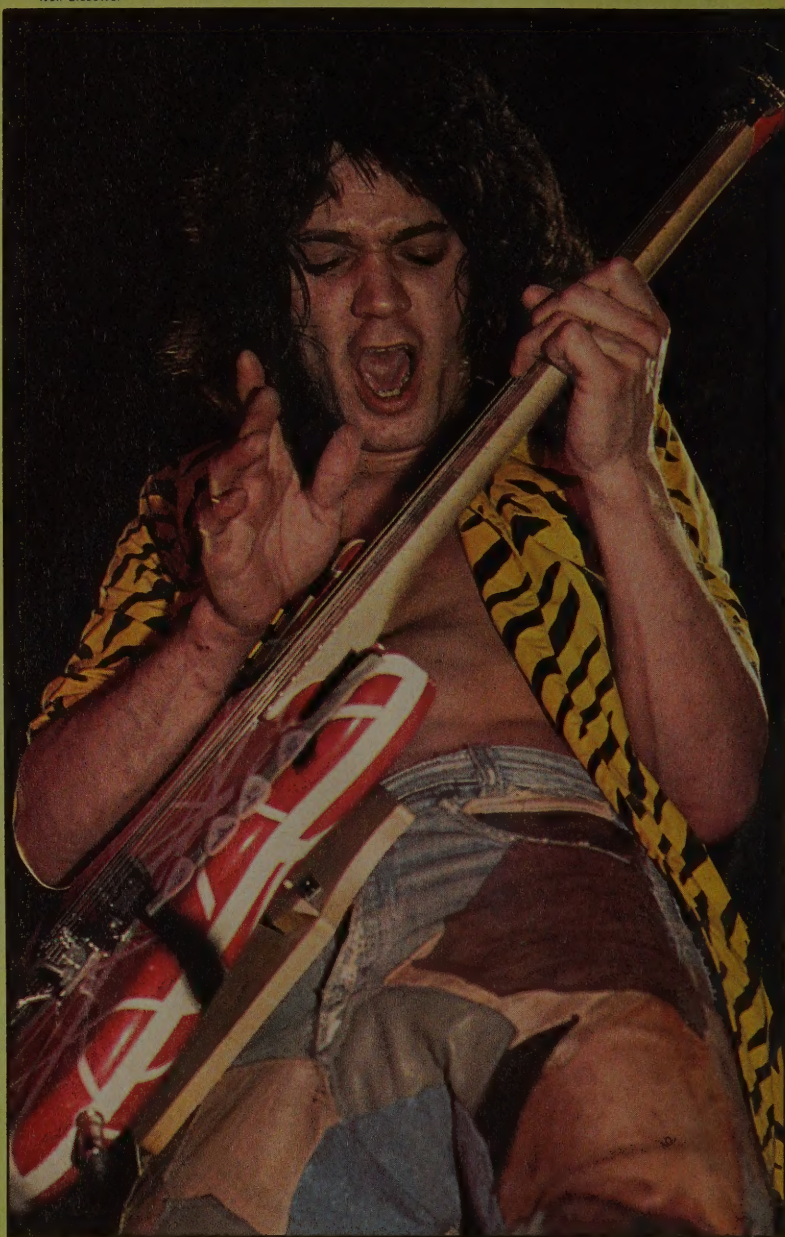
To cash in on their initial success, the group quickly returned to the studio to crank out such albums as *Van Halen II* and *Women And Children First*. While neither album did much to expand the group's musical scope, each shot to the top of the charts on platinum-coated wings, further establishing Van Halen as America's premier hard rock attraction. With Edward's technical proficiency drawing raves from the more eclectic members of rock society, and Roth's strutting, stomping braggadocio making him a media celebrity, VH quickly emerged as a band with something for everyone.

"We've always believed there's a little Van Halen in everyone," Roth said at the time. "The trick is to just let it out and have some fun. I can't understand the people who analyze music — especially Van Halen's music. The whole purpose of what we do is to have fun. If we can do that on our albums, or every night on stage, then we've done our jobs. We want to go to every town and leave a bit of Van Halen there — as long as I don't have to pay the paternity bills."

Despite their popularity, Van Halen soon became a favorite target for the rock press. The band was hit with criticism for their dependency on cover tunes, their apparently disjointed live performance and VH's admitted fondness for spending no more than two weeks recording an album. While many of these journalistic barbs seemed accurate in light of such albums as *Fair Warning* and 1982's *Diver Down*, the band seemed unruffled by the media's attitude towards them.

"Why should we spend millions of dollars and months upon months in the studio recording an album?" Roth asked. "We're not Fleetwood Mac, we're not Bruce Springsteen. We're a rock and roll band that believes that spontaneity is one of the keys to our success. We'll try recording a song once or twice, but if we haven't gotten it down after the second take, we're likely to say, 'Enough with that one, let's go on to something else.' If you listen closely to a Van Halen record,

Neil Zlozower



Edward Van Halen: His recent battles with Roth for control of the band have resulted in VH growing closer than ever.

you'll hear where I forget the words or where Edward goes a little out of tune. Most bands would probably go back and recut the song, but if we like the energy and the feel we'll keep it.

"I've never understood what's wrong with doing cover tunes," he added. "A great song is a great song, no matter who wrote it. Who cares if *Pretty Woman* or *Dancing In The Street* weren't written by us. Some of our fans probably never heard the originals. They're entitled to know about great songs like those. A lot of people criticize *Diver Down* for containing so many cover songs. But the bottom line, as far as I'm concerned, is that it's a great party record. If you put it on your stereo, I defy your legs not to want to get up and dance."

Despite Roth's protestations, *Diver Down* proved to be the least successful of all Van Halen albums, and rumblings within the rock world asked if Van Halen's rock and roll machine had

finally run out of steam. The band emphatically states that they never paid a moment's heed to the question of their continued viability. Yet when they emerged from the studio with 1984, it was apparent that a great deal of extra preparation and care had gone into the album's creation. From the swirling, pumping keyboards of *I'll Wait* to the foot-stomping fury of *Panama*, 1984 proved to be VH's tour de force.

"As far as I'm concerned this is just another Van Halen album," Roth said in regard to 1984. "A lot of people said we went into the studio and wrote some brilliant new songs in response to the criticism of *Diver Down*. That's a load of crap. *Jump* was written over two years ago. I just didn't know if it was the right type of song for us to record. That shows you how much I know. People say there were a lot of surprises on this album. I agree with that. Van Halen will always be full of surprises. That's what keeps things interesting." □

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We Read Your Mail

Chris Walter



Motley Crue: Delightful or disgusting?

After reading those articles on Motley Crue in *Hit Parader*, I know now how much I hate them. Their chains, studs, leather and whatever else they find in the gutter don't make them look tough. What they really need are some dog collars, 'cause that's what they are, dogs. Don't forget the pooper scoopers.

The Freak
Chicago, IL

I really enjoy your magazine since it's the only one that takes heavy metal seriously, not as a passing fad. The one thing that bugs me is that most of the articles on Motley Crue are more concerned with the group's sexual exploits than with music. Not that I don't like them — I must since I've just about worn the grooves off their albums. I do, however, prefer reading about what they're doing musically, not sexually.

Patty MacLeod
Kingston, Ontario, Canada

Your interview with Motley Crue made me sick. Who do those guys think they are? When the Crue first came out, I thought they were great, until they opened their big mouths about screwing this one and porking that one. Very childish. Vince Neil and Nikki Sixx are pigs. I'm very disappointed, boys. Grow up.

Tina Smith
Arcadia, CA

In one of your interviews, Nikki Sixx of Motley Crue said that the group's symbol, the pentagram, has no evil meaning. Nikki, you're full of crap! The pentagram *is* a symbol of evil. It is a satanic symbol used as an emblem for many satanic cults. As for his statement that their record has nothing to do with Satan, bull! What about *God Bless The Children of The Beast* or *In The Beginning*? I'm not a highly religious person, but I do follow God and I think metal can do without the Crue.

Robert Boyce
Las Vegas, NV

Motley Crue have no right to put Van Halen down like they do. If they think they're better than Van Halen, they're full of it! Nikki Sixx is jealous because Michael Anthony puts him to shame. Mick Mars dreams he can play lead guitar like Edward Van Halen. Alex Van Halen can *jam* on the drums but Tommy Lee sounds like he is just getting out of beginner's class. And last, but not least, Vince Neil sounds like a dying cat compared to the great, good-looking David Lee Roth. Van Halen don't need to have a "Girls Wanted" sign on their bus. Girls want Van Halen and they don't need a sign!

Jamie McLean
Denver, CO



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Thank you for finally printing a picture of
Hellion. I read that Ann Boleyn was dating David
Lee Roth. I can't stand his voice. Somebody
should ask David if he likes going out with a
better singer than himself! Or better yet, maybe
Ann could replace him if Eddie kicked him out of
Van Halen! That would be a laugh.

Keep up the metal.

Thanx,
Carl
Van Nuys, CA

Recently your magazine mentioned that I have
been dating David Lee Roth. I would like your
readers to know that I am *not* going out with
Dave, nor any other rock celebrity at the present
time.

As Hellion has begun to enjoy success,
several gossip columnists (from other maga-
zines) have falsely claimed that I have been
dating several rock stars. **Hit Parader** has done a
lot to promote heavy metal in America and I feel
your readers should always know the truth on
matters such as these.

On behalf of Hellion I would like to thank **Hit
Parader** for your support of new groups such as
ourselves. I hope you keep up the support of
American metal.

Yours truly,
Ann Boleyn
Hellion



Hellion's Ann Boleyn (second from left): She's not dating David Lee Roth.

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HP

Attention Heavy Metal Fans

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Thanks for your support. Your cards and letters are helping to keep heavy metal alive!

I like a lot of different types of rock and roll, including some heavy metal, but I also like softer rock and roll bands. This includes Duran Duran, and I found your attack on them in very poor taste.

Gretchen Ginn
Rochester, NY

All that crap about which bands rule and which bands stink is for two-year-olds. I'm a heavy metal fan, but I give credit when it's due, and bands like Journey have talent some heavy metal rockers will never have. If all those "heavy metal worshippers," as they call themselves, took their heads out of the ground, they'd recognize real talent. Not all groups who dress up in leather and spikes have talent.

Doing My Own Thing
Peekskill, NY

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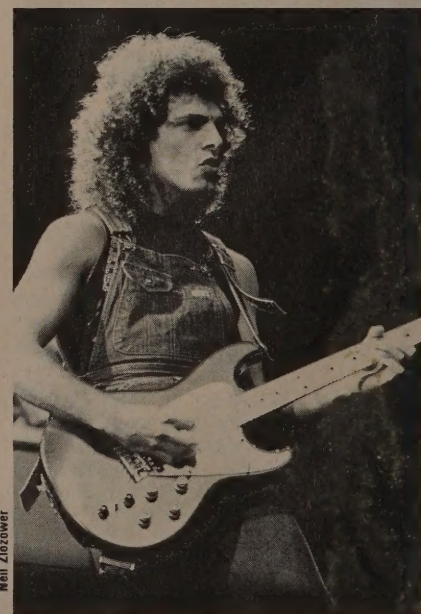
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Neil Zlozower

Journey's Neal Schon: Does his group have "real" talent?

I'm sick of Def Leppard, Judas Priest and Ozzy Osbourne being in **Hit Parader** all the time.

Those bands are evil. Put AC/DC in **Hit Parader**. Def Leppard isn't the best heavy metal band because AC/DC is.

Eric Lehr
San Bruno, CA



Chris Walter/Photofeatures

Ronnie James Dio: Our readers want to see more of him, but at 5'4" there isn't that much more to see.

I want to thank your magazine for helping to promote heavy metal! In the future I would like to see more on Ronnie James Dio. He is the best singer in metal! Also, I have heard that Ronnie James Dio is producing Hellion. Is that true? Please don't forget to do more on Dio!

Tommy Carrol
North Hollywood, CA

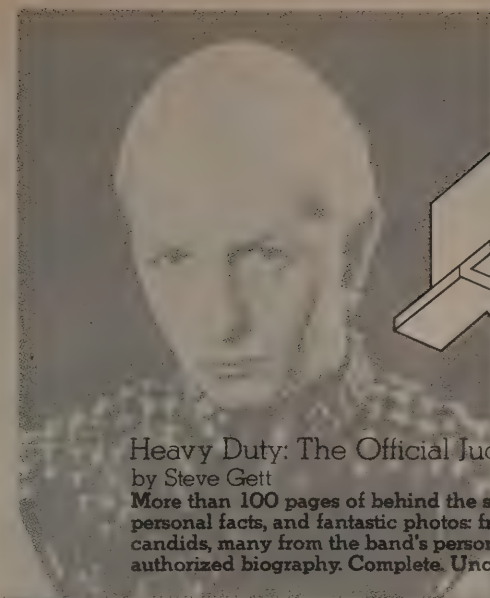
Gene Simmons of Kiss must put his tongue on a stretcher every night.

Joan Button
Galway, NY

I recently attended Rush's **Grace Under Pressure** tour, and let me tell you, it was spectacular. I nearly got killed in the process of getting to the concert, but it was worth risking my life over.

Cindy McDonald
Harrisonville, MO

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Heavy Duty: The Official Judas Priest Story

by Steve Gett

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HP15MR

Heavy metal happenings

by Andy Secher

Following nearly nine months of constant touring, German metal masters Accept have finally begun work on their next album. According to vocalist Udo Dirkschneider, the band's next vinyl opus will be one of the most important in the group's history. "We now feel we've made a place for ourselves in almost every country in the world," the pint-sized belter said. "Now is the time for us to emerge as a major band. We feel we have the talent to do it."



Lynn Goldsmith

Accept: They've begun work on their next LP.

Letter of the Month.

Dear Mr. Secher,

I just played Motley Crue's **Shout At The Devil** backwards and I heard all sorts of satanic messages. I don't like Motley Crue or heavy metal because I believe it is the devil's music. Ozzy Osbourne also hides satanic messages in his songs. When are you heavy metal fans going to realize that the music you listen to is nothing more than a message from the devil promoting lewd behavior? I hope you all repent so you can go to heaven.

Dear Name,

I had hoped that our society had advanced far enough for people to drop 18th century ideals and accept the fact that music, in any form, is an entertainment form and nothing else. Those who claim that heavy metal music and the performers who play it are demonic are intent on finding the devil in everything and everyone. It's time that you realize that the danger is not in the music, but in the closed minds that refuse to accept that those who don't praise God are not necessarily condemning him.

Name Withheld
Little Rock, AR

Ratt, one of the year's hard rock success stories, say that their hit album, **Out Of The Cellar**, gives only a hint of what they're capable of doing. "We played it a little safe with this LP," vocalist Stephen Pearcy admits. "By the time we record the next one, we'll be pulling out all the stops. That's not to say we're going to change direction; there will still be plenty of good, hard rocking Ratt 'n' roll; but we'll be bringing a few new things into the music as well."

Ozzy Osbourne is finishing up work on his next album, tentatively called



Ross Hallin

Ratt: Their platinum debut album only hinted at their talents.

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Killer Of Giants. Contrary to earlier reports which indicated that a number of the Oz's bandmembers — including guitarist Jake 'E.' Lee — had decided to drop out of the group prior to recording the disc, it now appears as if the same band that toured America with Ozzy earlier in the year will be appearing on the LP. "I like the band the way it is now," Ozzy said. "I hope we can stay together for a while longer, but if anyone wants to leave, they're always free to do so."

The members of the reformed Deep Purple are very pleased that their new material has been accepted by concert crowds as readily as old favorites such as *Smoke On The Water* and *Child In Time*. "We didn't want our concerts to become oldies shows," bassist Roger Glover explained recently. "That's why we made a very conscious effort to make the new songs just as exciting as the older tunes. We have a strong tradition to live up to, but we just let

Heavy Metal Headscratcher

On what two albums did Michael Schenker appear with his brother Rudolf?

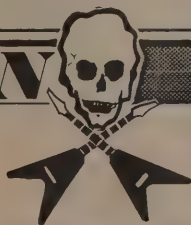
ANSWER TO LAST MONTH'S SCRATCHER: The original lineup of Deep Purple was: Ritchie Blackmore (guitar), Jon Lord (keyboards), Ian Paice (drums), Rod Evans (vocals), Nick Simper (bass).

our music take its natural course — there's a lot of talent in this band."

Motley Crue's Nikki Sixx reports that work on the band's upcoming album is going along very well. "We've got some of the loudest, grossest, sickest songs you've ever heard in your life," he said. "We're out to make any song we've done before sound like a nursery rhyme. We don't want to offend

ATTENTION

Metal Mongers



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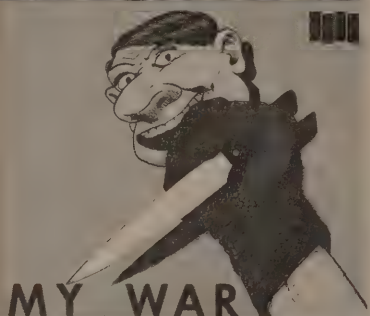
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Edgar Roberts

Michael Schenker: He has appeared on two albums with his brother Rudolf.

anyone with our music, but I don't see how we can miss doing that this time around."

as it has, and I'll be invited to join the band on a more permanent level."

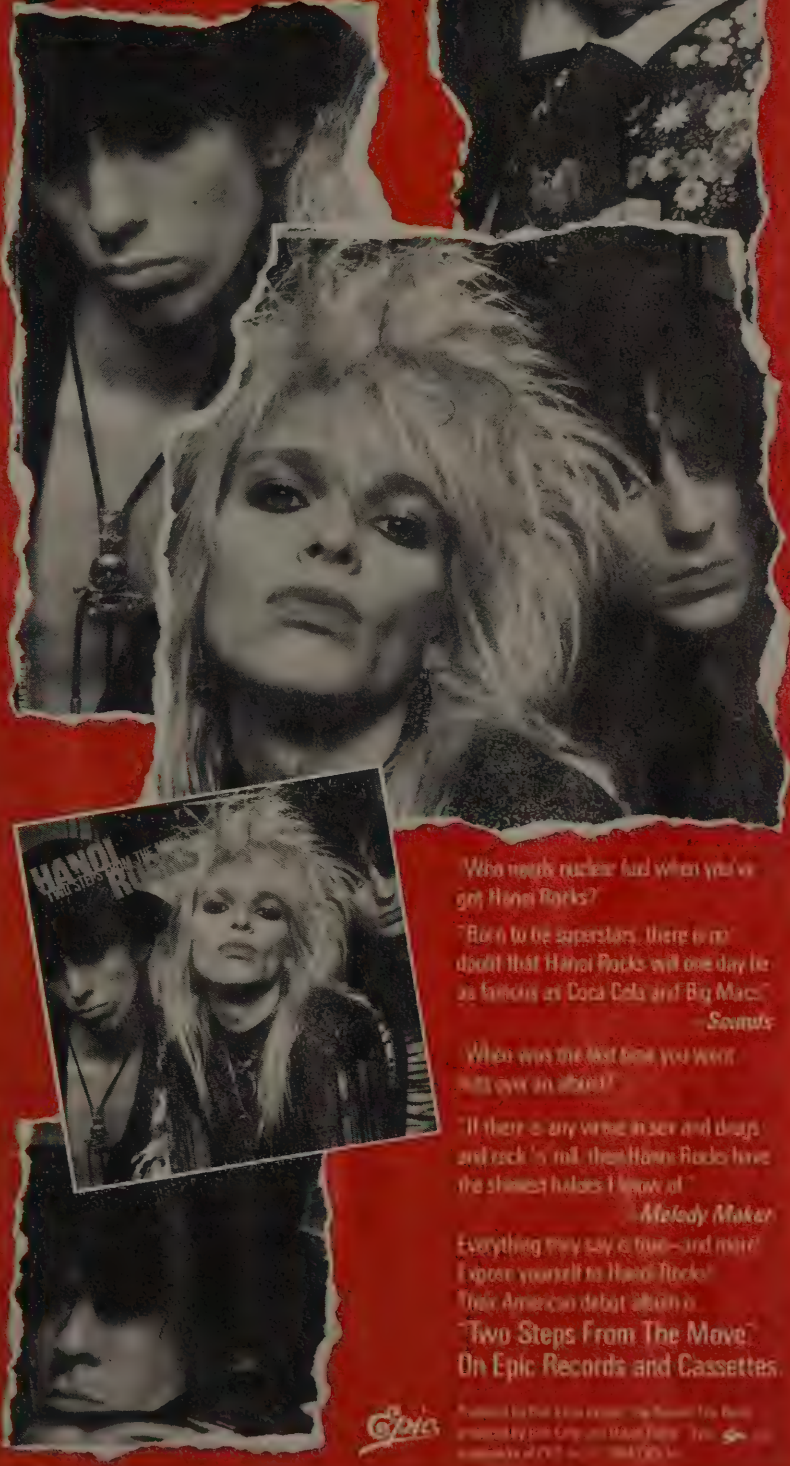
"The guys in the band have made everything so easy for me," says Kiss' newest member, Mark St. John. "Paul (Stanley), in particular, has really helped me learn the songs, and taught me a great deal about showmanship. With Kiss you can't just stand up on stage and play; you've got to present a song in a very theatrical fashion."

Krokus' new bassist Andy Tanas is in the band only as a touring musician, though the tall California native hopes that his status will soon change. "The group has had so much disruption from the bass position over the last few years that I can understand their reluctance to commit to anyone on a full-time basis," he said. "But, hopefully everything will keep going as well

Quiet Riot's Kevin DuBrow expounded his analysis of the current West Coast hard rock scene; "It seems everyone is a clone of bands that have played before," the mouth stated. "That's not to say a lot of the groups aren't pretty good. For instance, W.A.S.P. are going to be huge, I like what they're doing very much. But anyone with eyes can see they're the Alice Cooper of the '80s. In the same way, Motley Crue are trying to be the new Kiss. Quite honestly, as far as I'm concerned, one Kiss is more than enough."

Def Leppard report that working with new producer Jim Steinman is much easier than recording with taskmaster Mutt Lange, who produced the band's **High 'N' Dry** and **Pyromania** LPs. "Mutt can be very difficult to work

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Billy Squier

**Battling Billy
Returns To Form
With *Signs Of Life*.**

by Jodi Summers Dorland

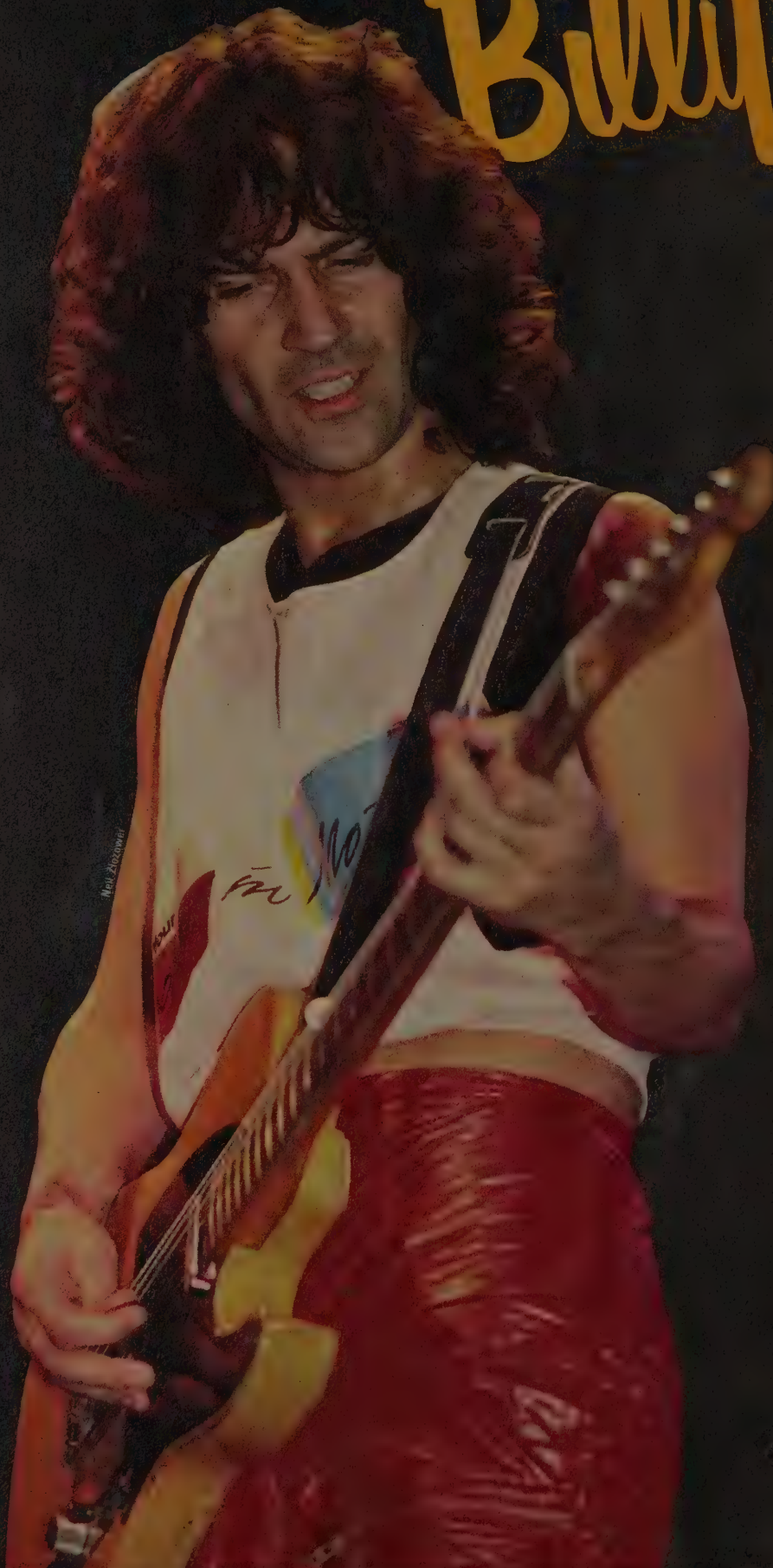
'Twas the evening of Christmas,
And all through the house,
A party was flaring,
All were quite soused.
The doorbell rang,
Friends yelled, "We have a
surprise!"
And there stood Billy Squier,
An intense look in his eyes.

Intense is the word to describe Billy Squier. As other people got loose on that fated Christmas evening, Billy kept his composure — he stayed cool, reserved and comparatively quiet. He stared at the goings on, making mental notes — ideas which perhaps would later emerge in one of his songs.

"Since my songs come from experience, I need to pay more attention to life," commented Squier while sipping champagne. "Inspiration comes at different times. You don't really control it. I always look around for things to write about. Ideas that could possibly be put together at a later date."

At that time, Squier was in pre-production for the LP *Signs Of Life*. He was unmistakably nervous about the upcoming project. It was to be his first record since he had parted ways with Mack, the co-producer of his double-platinum smashes *Don't Say No* and *Emotions in Motion* — the discs that established Squier as a star.

The split was Squier's decision. Following the release of *Don't Say No*, Squier was praising Mack with accolades such as, "We work together like hand in glove." However, by the time *Emotions in Motion* was finished, the marriage had gone awry.



"Somewhere along the line we went on divergent paths without realizing it," the 34-year-old Squier explained. "After **Emotions In Motion** was completed we realized things were just not right. I had to remix a lot of that album myself."

When that fraternal pairing ended, Squier began the arduous search for a producer who understood his needs the way Mack had. Mutt Lange, who achieved mega-success with Def Leppard, AC/DC and the Cars, was his first selection.

"Mutt was the most obvious choice," Squier stated. "He wanted to work with me on the **Emotions** album. But, Mack and I were established, and you don't change horses in midstream."

So, on that late December's evening in 1983, it all seemed set — master mixer Mutt Lange would be producing Billy Squier's next release.

Scene II: It was mid-March, and the location was New York's Power Station recording studio. Squier looked stern and serious as he crowded into a kitchenette with drummer Bobby Chouinard, keyboardist Alan St. Jon, guitarist Jeff Golub and bassist Doug Lubahn. The rumor was that Mutt Lange had backed out of his commitment to Squier.

"Things were delayed — January, February... Mutt works slowly and meticulously. You don't alter his formula; you wait for him," Squier explained evenly, only his eyes flashing the importance of the situation. "He rang me up one day and said he was having too many problems with the Cars LP and too many personal problems. He wouldn't be able to work with me because he needed some time off. It put me in a difficult situation, I was caught off guard."

Squier and his team remained in that kitchenette while they figured out their alternatives. He had already delayed recording for more than two months while waiting for Mutt, his "sound insurance." The object was now to find somebody else who was creatively and logistically compatible with Squier's needs.

Those needs were finally filled by producer Jim Steinman, known for his past triumphs with such divergent artists as Bonnie Tyler and Air Supply. "Jim came about because I couldn't find a logical replacement for Mutt," Squier revealed, "I decided instead of being conventional, I'd be totally daring and go with Jim, who's never been known for working with hard rockers."

When the music industry got wind of this situation, rumors began to fly. Would Squier still rock? Would the music be as rich? Would Billy's distinctive power chord style turn into over-orchestrated fluff? Would his ever-escalating four year, four album solo career come to an end?

Squier wasn't worried. He had faith in Steinman. Few knew that Squier had been converted when he visited Steinman to discuss the possible collaboration. This odd couple were united while they were listening to some of Steinman's past productions, specifically the work he had done on Bonnie Tyler's album **Total Eclipse Of The Heart**. Squier commented that he liked the effects on one of the tracks. Steinman responded by revealing, "I got that idea from you."

"We may find different ways of expressing

something, but we're on the same wavelength," Squier admitted. "With my album, Jim was aware that his place with me wouldn't be to really change anything, but to color it in. He knew he was not there to make a Jim Steinman album, but to make a Billy Squier album."

Scene III: Squier was sitting on the set of the USA network video show **Night Flight**. He was tanned, and as relaxed as Billy Squier ever seems to get. He looked around the room, making mental notes and idle conversation which obviously had nothing to do with what was going on in his head. Despite problems with its recording, **Signs Of Life** had made it to vinyl, and was climbing its way up the charts.

"It's going to be big," Squier remarked about the album and giving his trademark tight-lipped scowl. Steinman (who is now continuing his metal surge with Def Leppard's next LP) was a bit more enlightening in his appraisal of the album. He observed, "Billy's roots are there. He still has the same brilliant combination of rock and roll ingredients. His music is the right mix of heavy metal and pop. That's what I've always liked about him — all those different elements together."

"The lyrics are tremendous," Steinman

continued. "Billy is prouder of these lyrics than any of his other work — and that feeling is justified. This time out, Billy has become extremely adventurous and is taking a lot of chances."

Songs such as *(Another) 1984*, *Sweet Release* and the recent hit *Rock Me Tonight* show a lyrical and musical intensity that has not been matched on previous albums. For Squier, who has put more love and sweat in to this LP than any of his previous solo efforts, its multi-platinum success has been very rewarding.

"This is a more personal LP," Squier confirmed. "It's as though I'm baring my soul. Writing is a very cathartic experience for me, and I'm getting better at it. Now I have a good idea of where I am, and what I want to be, as well as how to present myself to the public."

Billy Squier may occasionally seem to be little more than a mop-topped rock star performing platinum songs on stage and leading the traditional rock and roll lifestyle. But, the real Billy Squier is an introspective, philosophical individual who reveals himself to very few people.

"I know who I am," he said quietly. "That's the most important thing." □

Ross Marino



Billy Squier: *Signs Of Life* is my most personal LP.

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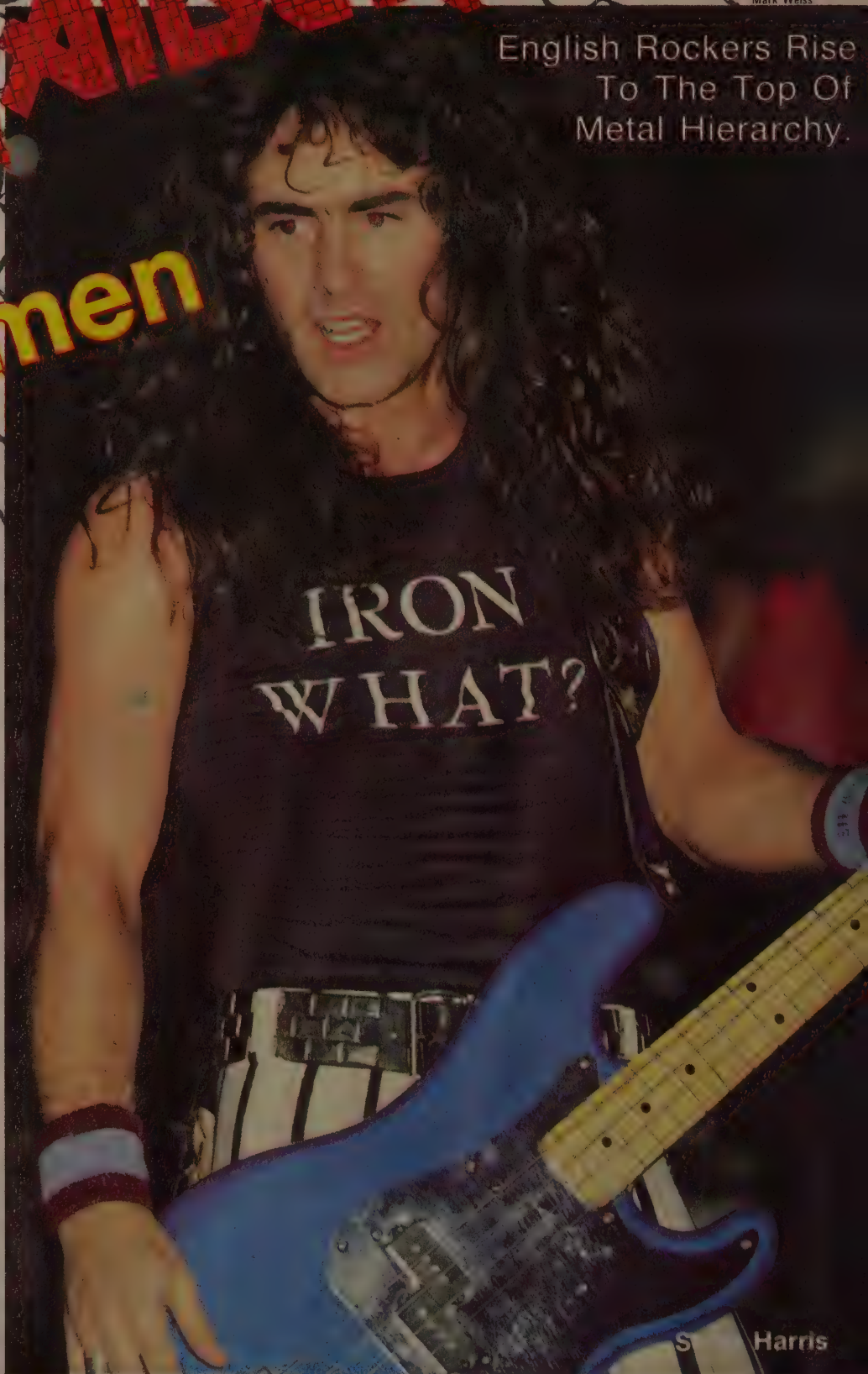
by Andy Secher

People keep asking me if I find heavy metal music to be a limiting form. I usually laugh at them because the last thing I find Iron Maiden's music to be is limiting. In fact, there's usually so much change from album to album that a lot of our fans complain. There's no way anyone can say that the songs on **Powerslave** are like the ones on **Piece Of Mind** or **Number Of The Beast**. An evolutionary progression takes place on each one. There is definitely an "Iron Maiden Sound," but that sound is very diverse.

STEVE HARRIS

Adrian and I usually take the time allotted for a guitar solo on a song and divide it in half. He gets his half and I get mine. Then we go into the studio and play **Can You Top This**. We can spend the better part of a day just working on a 30-second guitar spot. It gets a little repetitious, but both of us are perfectionists and nobody has to tell us if a solo isn't exactly right. We know it before anybody.

DAVE MURRAY



S Harris

I despise making videos. It's truly pandering to the American mentality. What does a video filled with dancing girls and beautiful sunsets have to do with rock and roll? We've always tried to stay true to our musical beliefs when we've had to make video clips. You don't see us dressing up and trying to act. Either we're on stage or in the studio — at least that way we keep some semblance of being a rock band. That's the most important thing to me.

BRUCE DICKINSON

Many groups begin to decline after a few albums because the band's principle songwriter begins to run dry of ideas. That's a problem we'll never have because in this band we all write. For **Powerslave**, Bruce came up with some great material, and I've written a lot as well. In fact, we had so many good songs that Dave Murray just said, "I'd better save what I have for the next LP." That's the attitude that will keep us strong for a long time to come.

STEVE HARRIS

I've always been fascinated by ancient Egypt. I have a copy of the **Egyptian Book Of The Dead** at home and it's fascinating reading. There's an aura about Egypt that's so mysterious. That's one of the reasons we used it as the influence for the song **Powerslave** which is about the death of an Egyptian pharaoh. We love writing about a variety of topics that are away from the "I love you, baby" school of lyrics. We're not very romantic in terms of our song content.

BRUCE DICKINSON

It's good that we have some stability in the band at last. **Powerslave** and **Piece Of Mind** mark the first times we've been able to record two albums with the exact same lineup. We've had so many changes over the last few years that it's tough to get the feeling of unity you might want. We have a great band right now, and I hope we can keep it this way for many years to come.

ADRIAN SMITH

We've toned down a bit over the years, at least in terms of our lifestyles. The first tour I went on with Iron Maiden was just one constant party. I had never experienced touring in America before, and I wanted to cram in as much as possible. I realized at the end of that tour, however, that if I wanted to survive in this business, I'd better slow down a bit. You can burn yourself out no matter how strong you think you are. If you're not careful, you can have a very short career, and that's something I have no intention of doing.

BRUCE DICKINSON

I love going to clubs whenever I have the time. There's so much young talent around and I still get quite a thrill seeing an "undiscovered" band in a club, before they make it big. One of my great fears is that there are fewer and fewer places for young bands to go and polish their skills. You virtually have to have a record contract these days before you can get a club gig.

STEVE HARRIS

I don't know where all the rumors started that I was leaving Iron Maiden; it's all absolute rubbish. I'll never forget walking into a store back home and seeing a headline in one music paper saying I was leaving. I couldn't believe it — I thought I had been fired or something. From then on I told everyone it wasn't true, but the press seems to love a story like that and they wouldn't let it rest. Now, hopefully, everyone can see that I'm quite content to be in this band.

DAVE MURRAY

There are a number of songs on **Powerslave** that deal with the subject of fencing. That's my true passion. I'd rather win an Olympic gold

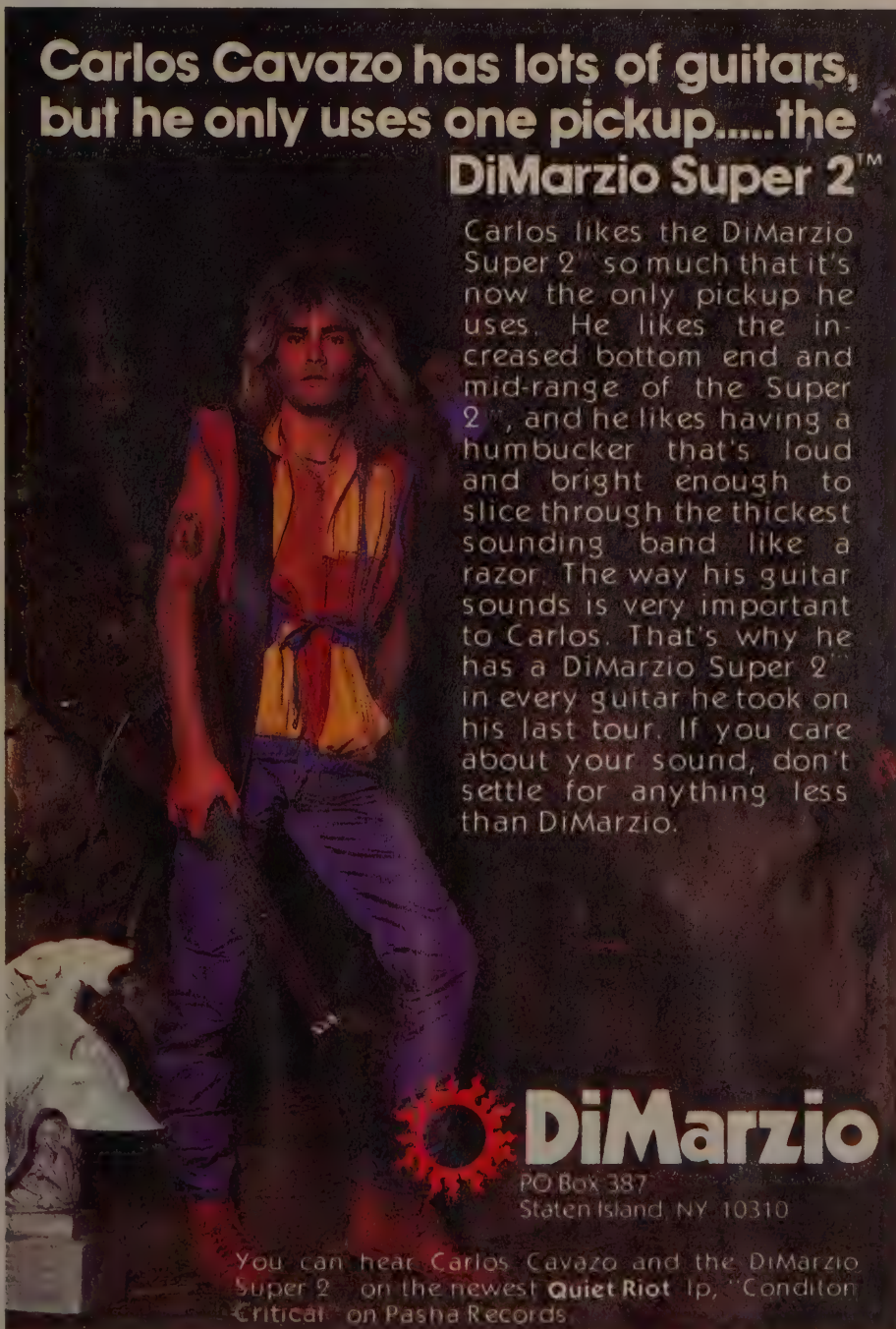
medal as a fencer than receive a platinum record. I've been fencing since I was 15; it's one of the greatest sports. There's no professionalism, so you know that everyone who partakes of the sport is doing so out of love.

BRUCE DICKINSON

I'm really fed up with discussing satanism. I want to say just one more time that in no way is Iron Maiden involved with the devil. We only touched on the subject one time, and that was on the song *The Number Of The Beast*. I can't understand how a single song has caused so much controversy. Anyone who knows our music

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STEVE HARRIS

We're not sure if we'll return to Compass Point in the Bahamas for our next album. We've recorded the last couple of LPs down there, and the atmosphere has been great. But perhaps now it's time for a change. We'd like to go someplace where it's warm, but perhaps a change of scenery would do us good.

DAVE MURRAY

This tour is going to be the best one we've ever been involved with. We'll be traveling with a mammoth stage setup that will enforce the concepts presented on the **Powerslave** album. The set will have an Egyptian theme to it, with a tomb and hieroglyphics. It should be a great deal of fun to play on, and even more fun to see from the fans' point of view.

STEVE HARRIS

Iron Maiden is just beginning to reach its peak. We feel very comfortable with the music we play, and we can feel ourselves maturing and improving virtually every day. I see how far we've come in the last few years, and I can hardly wait to see where we go in the years ahead. □

BRUCE DICKINSON

Ross Marino



Maiden's guitar twins Dave Murray (left) and Adrian Smith.

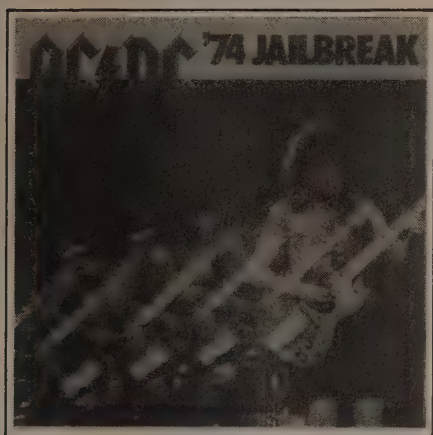
Mark Weiss



Iron Maiden (left to right): Adrian Smith, Dave Murray, Nicko McBrain, Steve Harris, Bruce Dickinson.

THEY CAME THEY PLAYED THEY CONQUERED

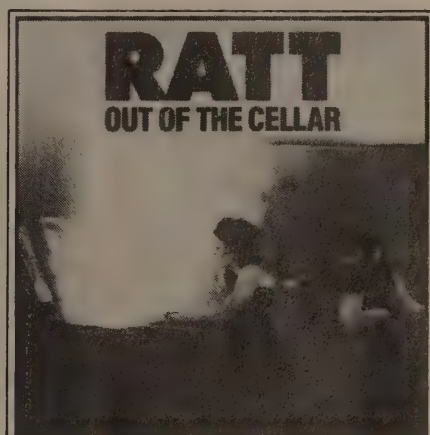
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LOUDNESS

SNEAK ATTACK

**Hard Rocking Quartet
Begin Japanese Metal Invasion.**

by Mike Roberts

It seems that the Japanese love to borrow everything from Western culture. First it was cars, then it was computers. Now it's rock and roll. Take the case of the band Loudness, one of Nippon's premier heavy metal attractions. Over their four year career, vocalist Minoru Niihara, guitarist Akira Takasaki, bassist Masayoshi Yamashita and drummer Munetaka Higuchi have risen from being a local Tokyo attraction, to battling such groups as Earthshaker and Bow Wow for the top spot in the Japanese metal hierarchy. Drawing on influences ranging from Van Halen to Judas Priest, Loudness have managed to meld traditional rock and roll attitudes with distinctly Oriental philosophies to emerge with a sound that might best be described as "Eastern Excess."

Now, with the release of their first U.S. album, **Disillusion**, it seems that Loudness are out to conquer America. The band make few attempts to hide their desire to break as a major force on the international rock scene.

"We could have stayed in Tokyo and made a very nice living," Higuchi stated, via an interpreter. "But we want to go where the roots of our music lie — and that's England and America. We've had five albums out in Japan already, so we felt that this was the right time to concentrate on the English speaking market."

"Japan isn't an easy country to keep a career going in," he added. "The major problem is the size of the nation. You can only play about a dozen concert halls, so the amount of time you can spend on the road is very limited. Unless you want to sit around doing nothing, you have to spend a great deal of time recording. That's why we've released five albums in the last three years. In Japan we can sell about 80,000 copies of each album, so we can do very nicely for ourselves. But we have our sights set on a higher plateau — Europe and America."

In an effort to reach that market, the band rerecorded their LP



Loudness: "We want to be recognized as a great band throughout the world."

Disillusion with English lyrics. The move seems to have worked. Loudness recently completed a soldout tour of Britain and are about to embark on their first full-scale U.S. invasion. As guitarist Takasaki stated, the band couldn't be more pleased.

"Playing in the United States is a dream come true. It's every band's dream to be able to go where you can tour for six months and never hit the same city twice. That's America. We're ready for U.S. audiences because we've been polishing our skills for three years. American rock fans will like what they see and hear when they come to watch us play."

One of Loudness' main drawing cards is Akira's high-flying six-string theatrics, which have been favorably compared to those of Edward Van Halen. While Takasaki is hesitant to discuss the similarity, he doesn't shy away from acknowledging his axe skills.

"I am a good guitarist," he

related. "Every young guitarist in Japan has begun to copy my style. When the Japanese see something they like, they make no attempt to hide their admiration. They will copy it. I am honored by the attention given to my playing, but I would hope that young guitarists would develop their own technique instead of copying mine."

"It will be different in America," he added. "You have already seen all the great guitarists, so you will not necessarily be impressed by what I can play. I hope my skills will be appreciated, but I'm more concerned with Loudness being recognized as a great band than with myself being considered a great guitarist. We are a song oriented group. The strength of Loudness is that we have many good qualities to offer; we're excellent musicians who can write good songs — that's a combination that should work in any language." □

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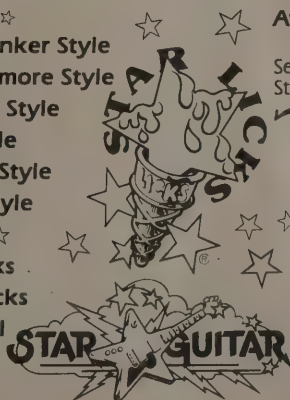
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by Rick Evans

David Coverdale looked content. As the lanky, curly-haired vocalist sat discussing Whitesnake's latest attempt to conquer America, he couldn't help but offer a sly smile. "Sure it's nice to finally have an album that's charted in this country," he said. "It's been frustrating for me — we're one of the biggest bands in Europe, yet a virtual nonentity in America. That's something that has now changed forever."

Judging by the success of Whitesnake's latest album, **Slide It In**, Coverdale's optimistic view of the band's Stateside future is well founded. Following years of touring the European continent to rave reviews, this hard rocking British sextet is now finally on the brink of attaining the international recognition that Coverdale has been seeking for nearly a decade.

"It's hard for many Americans to realize that Whitesnake has been around in one form or another for a very long time," he explained. "The first album came out in 1978, right after I left Deep Purple. We've had chart-topping singles and best selling albums in Europe, yet American fans have never been able to appreciate us for some reason."

One of the major reasons for Whitesnake's low Stateside profile is due to the fact that over their seven year career, the band has spent a total of only six months touring this country. For a group who admits their live show is the key to their popularity, such a situation would seem difficult to explain. The ever-talkative Coverdale was quick to offer a bit of rationale.

Whitesnake

English Rockers Finally Taste American Success.

"The reason for our lack of touring over here is twofold," he said. "One is that over the years our past record companies never promoted us properly in America. They were waiting for the public to demand that we be brought over to tour. If we were given the chance to tour regularly, the public's demand for us would increase. The other reason is even more simple; we were having so much success in Europe that there really wasn't a reason for us to stretch out to America. Why should we come here, spending years as an opening act, when we could have stayed close to home and headlined?"

Now, however, Coverdale's attitude toward America has changed. Having signed with the prestigious Geffen label (**Slide It In** is their first release for that company), Coverdale realizes that the band's continued viability may very well lie on American shores. With the band's lineup solidified around a nucleus of Coverdale drummer Cozy Powell, guitarist John Sykes and bassist Neil Murray, sees the U.S. as Whitesnake's last great frontier.

"I know the importance of America," he said. "After all, I spent quite a bit of time in Deep Purple, and

they made a living just by touring the States. I know how incredible a market it can be. I've already played the big arenas here, so I'm surely not scared of that responsibility. If this band is to continue to grow both commercially and artistically, spending more time in America is inevitable."

Ironically, as Whitesnake has spent more time on the U.S. tour trail, their path has crossed with that of the reformed Deep Purple — a band which features the talents of two former Whitesnake members, drummer Ian Paice and keyboardist Jon Lord. While Coverdale admitted to being a bit amused by the Purple reunion, he only had the encouraging words for the band's success.

"I'll be interested to see how they do," he said. "I understand Jon leaving Whitesnake to join up with them — those are his roots. Deep Purple is the reason I'm in this business today and I'll always be thankful to them. I had discussed the reunion with Jon a number of times, and he said Ritchie Blackmore only wanted Ian Gillan (the man who preceded Coverdale in the band) as vocalist. I said, 'That's fine with me.' My future is Whitesnake, not Deep Purple." □

Whitesnake: Keyboardist Jon Lord (far right) has now left to join Deep Purple.



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The Oz Begins Preparations For His Next Album.

OZZY Osbourne

more
CRAZY
days

by Andy Secher

It's now been nine months since the release of Ozzy Osbourne's most recent album, *Bark At The Moon*. For the Oz, most of that time has been spent on the rock and roll trail in support of the album. Even for Ozzy, life on the road can be difficult; with constant travel, uncomfortable hotel beds and the pressures of putting on a top-notch show every night all draining one's creative energies. As this conversation with Osbourne took place, he was nearing the end of his tour and was looking forward to some time away from the rock and roll meatgrinder.

Hit Parader: How do you survive spending so much time on the road year after year?

Ozzy Osbourne: Sometimes I don't know. I just try to take it day by day instead of thinking that I've got another three months ahead of me. If I looked at the tour as a whole I'd probably never leave my front door to begin rehearsals. Thankfully, my wife has been with me on parts of the tour, and she's a very steadying influence. When she's around I know I have to behave myself.

HP: It's hard for us to ever imagine you behaving yourself.

OO: (Laughs.) Yeah, I suppose that's true — I do act like a bleeding idiot a lot of the time, don't I?

But that's part of the fun of being me. I still love what I do and I imagine I'll be a little crazier next time than I was on this tour. I might have toned down my image too much this time. I'm not going to go back to biting the heads off of bats, but I think you'll see a little more of the 'old' Ozzy next time.

HP: Do you feel that your "toned down" image was one of the reasons *Bark At The Moon* didn't sell as well as your earlier solo LPs.

OO: Maybe, I don't know. I still think *Bark At The Moon* is a great album. Maybe it wasn't as heavy as the first two records and of course it didn't have Randy, but it was a great album nonetheless. It didn't do badly in terms of sales, but

we were all expecting bigger things from it.

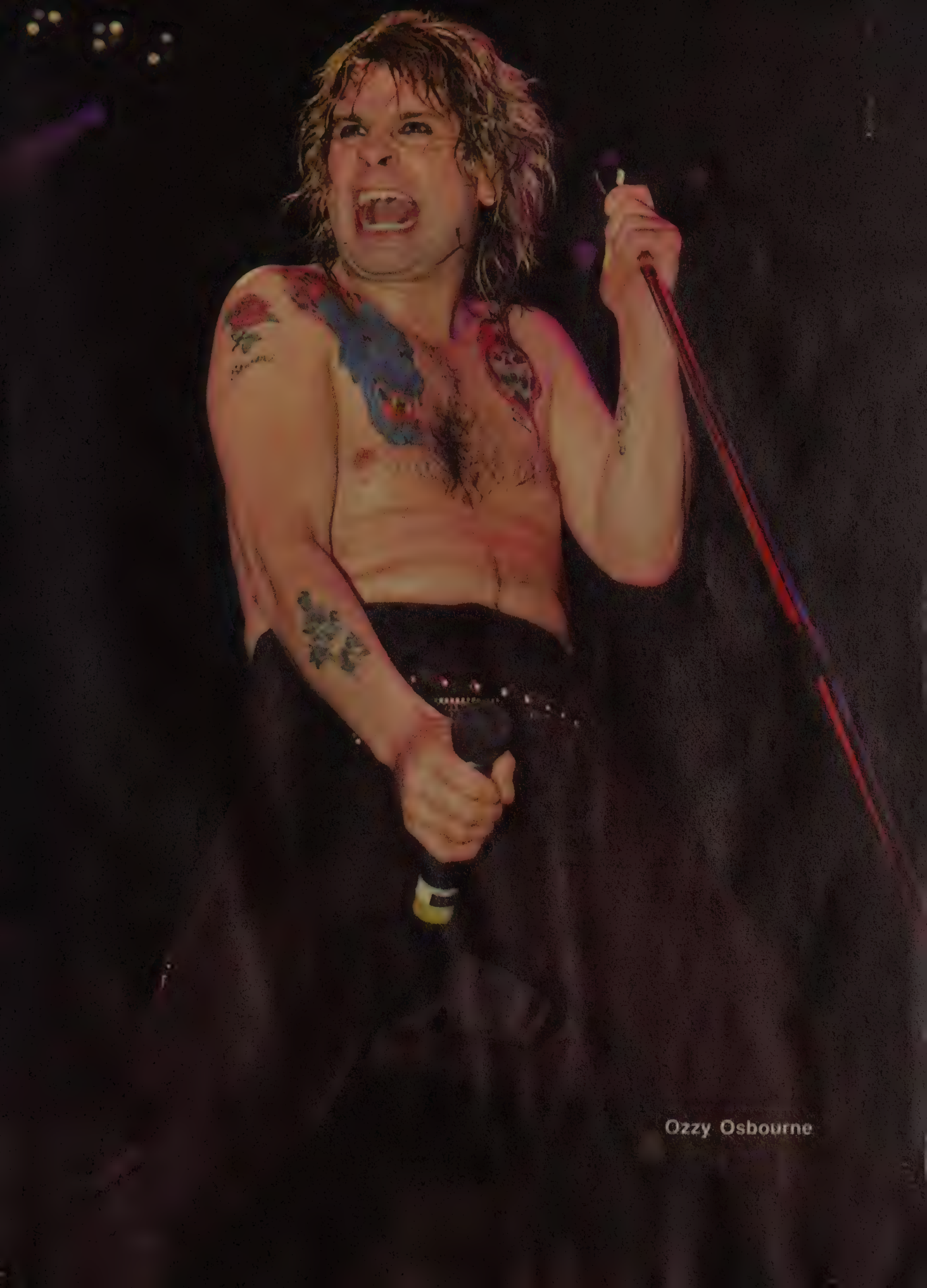
HP: Does it bother you when an album doesn't do as well as expected?

OO: I've been involved in this business too long, and gone through far too much to let something like that bother me. Of course I enjoy selling records, but I'm not about to cut my head off if I don't sell 5 million albums every time out. Back in the Sabbath days when I was satisfied just to survive a concert or recording session, success never even entered into it. Now, thankfully, I've gotten my life straightened out to the point where I can concern myself with my career as an ongoing thing.



Ozzy (left) and Jake 'E' Lee: "Jake's going to be a big star, and I'm just thankful I've been able to have him in my band."

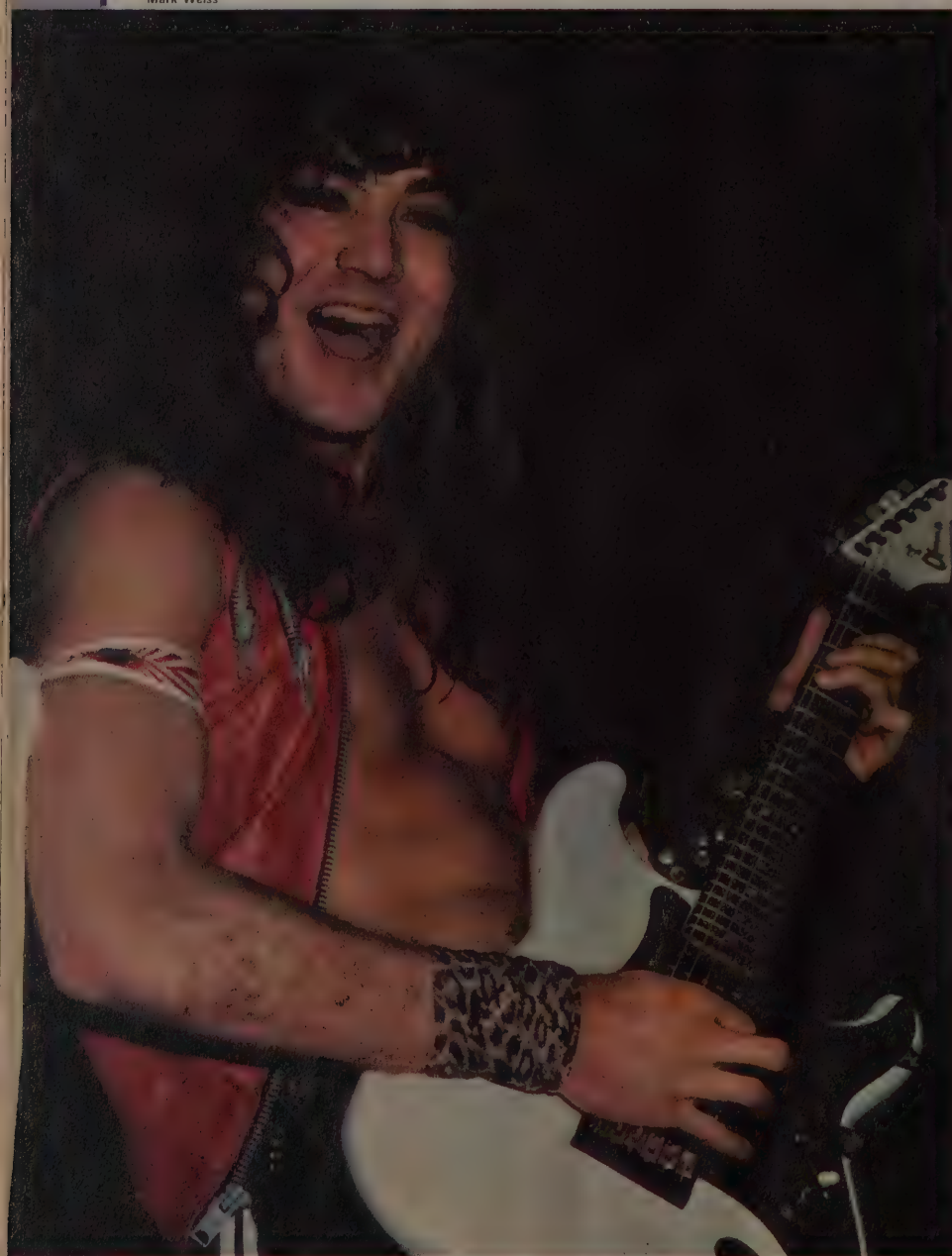
Mark Weiss



Ozzy Osbourne

"If I wasn't playing rock and roll I'd probably be locked up in jail."

Mark Weiss



Jake 'E' Lee: Rumors persist that he may be leaving the Oz to form his own group.

HP: What do you see ahead for you?

OO: Making another album, then going back on the road. I don't really want to think about another tour at this moment. But I know once I start hanging around the house and my wife makes me take out the garbage and change the baby, I'll be counting the seconds until I can get back out there. I've never been the type to sit around the house doing nothing. Hell, I've been touring in bands since I was a teenager. I don't

know how to do anything else.

HP: Do you see anything different emerging on the next album?

OO: It's hard to say at this point. There are always new and interesting things that come up in my music, but there's always standard Ozzy songs as well. I'm not going to start playing disco music if that's what you're asking. (Laughs.) Anyway, I can't dance, so I couldn't play that even if I wanted to.

HP: We've heard rumors that certain members of your band may not be returning for the next album, is that true?

OO: It might be. They all know they're free to do whatever they want. I hope they respect me enough to give me a bit of warning if they decide to go on to another project. But I'll hold no grudges no matter what they do. After Randy Rhoads died, I learned nobody's indispensable. No matter how great somebody is, and how important a role they play in your career, your life must go on. If people decide to leave, I'll just get new musicians and carry on the best I can.

HP: But isn't it difficult always having to break in new players? Wouldn't you like to have a set lineup?

OO: Not really. I played with the same blokes in Sabbath for 10 years. We were like brothers, but you can grow very tired of the same faces day after day. You begin to take each other, and your music, for granted. That's a dangerous situation. Having fresh blood in the band keeps everyone alert and makes the music we play that much better.

HP: But don't you get a little angry that people are using you to benefit their own career?

OO: I wouldn't say they're using me or I'm using them. Hopefully our relationship is beneficial for both of us. If Jake 'E' Lee says that he's forming his own band tomorrow, I'm not going to sit here and say, 'He has no loyalty to me.' It would be ridiculous. Jake's going to be a big star and I'm just thankful I've been able to have him in my band.

HP: You seem very content with life right now. You're very relaxed, and look very healthy. Do you feel as happy as you look?

OO: There are a few problems floating around, but life's just full of them, isn't it? I imagine you can never be completely happy, but I must admit I'm quite content. I have a beautiful baby, another one on the way, and I feel very satisfied with my career. That's enough for any man. I feel very fortunate that I'm still able to entertain people and play rock and roll. If I wasn't doing this, I'd probably be locked up in jail somewhere.

HP: There is a definite difference between your off stage and on stage image. Where does Ozzy Osbourne, rock star, end and John Osbourne, family man, begin?

OO: There is a difference between the two. If I was Ozzy all the time I'd go crazy — as would all the people around me. There's a lot of pressure involved with being Ozzy. People expect you to do insane things all the time. I simply can't do that anymore. I have my moments, that's for sure, but I guess I'm growing up a bit. I'll always be Ozzy, but there are times I enjoy sitting down and watching life pass lazily by. But, after sitting for about 10 minutes, I'll probably get up and want to bite the head off a chicken. □

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I just wanted to say thanks. Your Metal Primer taught me things my guitar teacher didn't even want to discuss. He said I wasn't ready, that I was too slow on chord changes, and that stuff would come later. Well I'm not a Van Halen or Rhoads yet but with that one lesson I'm 100% better than I was. Those fingering exercises sure helped my chord changes become faster and clearer. Rob Stultz, E Detroit, MI

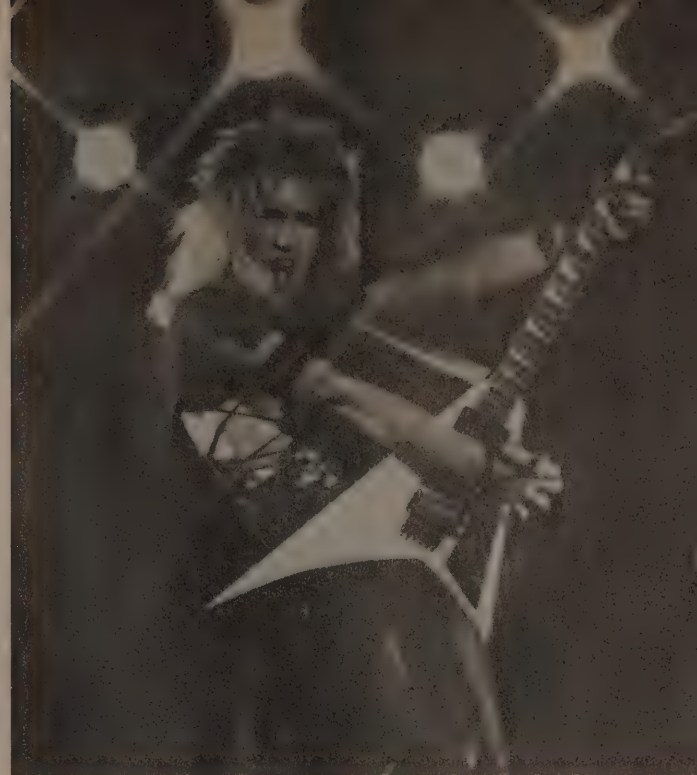
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Craig Steinmetz,
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Doug Murray, Dundee, MI

I have to be honest with you. When I sent for your free Metal Demo, I was hoping to get a few tips for nothing. I had no serious intentions of buying anything. Your Metal Demo booklet caught my attention, though, and I've never been more satisfied with anything I've ever bought through the mail. David Gurtler, Beattie, KS

These tapes are unlocking all the secrets and I've learned more from you and your lessons than any one! You're an excellent guitarist. Robert Williams,
Fulton, MO

Kristen A. Dahline



Doug Marks, Metal Method instructor playing the new Jackson guitar by Charvel. The guitar was designed by Grover Jackson and Randy Rhoads.

My friend got a brand new guitar for his birthday but he didn't know a thing about playing. He ordered your Lesson 2 and the next time I saw him he played like he had taken lessons for years! I want that to happen to me. Mike Carrillo, El Monte, CA

These lessons are great man! And worth it! As soon as I get my six lessons, up the price some. Ha! Ha! It would take months to learn this much in a weekly hour lesson with a lazy teacher at \$8 an hour! Maurice Field, Martin, TN

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L.A. Rockers Continue West Coast Metal Invasion.

by Marc Shapiro

"We'd probably still be out there banging our heads against a wall if Ronnie James Dio hadn't taken an interest in us. We've got the talent, but in this business it basically comes down to who you know."

These facts of rock and roll life come courtesy of Rough Cutt singer Paul Shortino, who along with guitarist Amir Derakh, are killing a Monday afternoon at their manager's office by signing contracts and making happy talk. The contract signing and reverent attitude regarding Dio, the producer of their first album, are part and parcel of the routine since this Los Angeles-based band signed with Warner Bros. earlier this year.

Much of the day's talk centers around why they received the deal in the first place.

"There are a lot of two and three chord rock and roll bands out there who basically all sound the same. They aren't doing anything new," quips Shortino. "Rough Cutt isn't one of those."

Rough Cutt (which also includes Matt Thorr, Chris Hagar and David Alford) is a hard rock band that has divorced themselves from the three chord and smoke bomb school of heavy metal.

"We haven't limited ourselves to just one kind of music," says the soft-spoken Derakh. "We play metal, boogie, funk. We even do ballads. We can play any kind of music."

"We're not just another leather and studs band," adds Paul. "We don't flash the devil sign all over the place and we're relatively gimmick free. What we do give the audience is a real rock and roll party."

The initial Rough Cutt lineup came together in Los Angeles in 1982. The group immediately found a receptive audience for what they jokingly describe as their "funked-up heavy metal." But like most fledgling bands, Rough Cutt — which at one time included Ozzy Osbourne guitarist Jake 'E.' Lee — went through some growing pains, and several personnel changes. The band's lineup solidified in 1983 with the addition of Hagar and Thorr (both members of an early edition of Ratt) and Derakh.

As if on cue, Shortino's mention of the new additions signals the arrival of the rest of the band. More good-natured chatter reveals the fact that Rough Cutt's self-confidence has allowed them to lead a multi-faceted career, even without the benefit of major label support.

The band has done a number of heavy duty shows, in both the U.S. and Europe with the likes

of Motorhead and Night Ranger. They've put together their own video, appeared on prestigious rock television programs and have basically been presenting a superstar image on a shoestring budget.

"We've always had a positive attitude," says Paul. "We've known this band was good and that it was only a matter of convincing other people."

But all the optimism in the world didn't save Rough Cutt from suffering those "opening act hostile audience blues" at a recent Michael Schenker show.

"That was a rough one," laughs Paul. "Some guy tried to pull me off the stage, and there were these people in the front who kept flipping us off. But we convinced them. By the time our set was over they were into what we were doing and partying right along with us."

As the interview concludes, the bandmembers diligently continue signing contracts and checking out publicity pictures. They are obviously willing to do whatever it takes to fulfill their quest for stardom.

"Being all business doesn't mean this band has compromised itself," defends Paul. "It just means we know what the audience wants, as well as what we like."

"It means we're just rocking along with the times." □



Rough Cutt: "Rough Cutt will never be one of those three chord rock and roll bands."

by Charley Crespo

Chequered Past



Chequered Past is an appropriate name for a quintet whose veteran musicians have covered a wide range of music. Lead singer Michael Des Barres previously fronted the hard rocking British bands Silverhead and Detective — the latter a short-lived Jimmy Page-conceived group on Led Zeppelin's Swan Song Records. Guitarist Steve Jones was in the Sex Pistols. Guitarist Tony Sales, son of comedian Soupy Sales, has played with Iggy Pop, David Bowie, Todd Rundgren and Utopia, Free's Andy Fraser, Bob Welch and other artists. Bassist Nigel Harrison and drummer Clem Burke both played in Blondie.

One day, Des Barres, Jones, Harrison and Burke found themselves sitting in a pub and decided to form a band. They added Sales in late 1982, did a few showcase performances and signed a record deal.

There's no telling what a group like this will sound like in the long run, but Chequered Past's debut LP, *Underworld*, is hard rock and roll.



Grim Reaper

Grim Reaper was formed by guitarist Nick Bowcott in his hometown of Droitwich, England, six years ago. Present members Dave Wanklin (bass) and Lee Harris (drums), also of Droitwich, joined a short time later. The band went through personnel changes and two years ago solidified the current lineup with vocalist Steve Grimmett, who grew up near London.

Through live performances, the newly stabilized quartet developed a loyal following, ultimately beating 35 other contenders in a local radio station's 'Battle of the Bands' contest in June 1983. Soon after, the heavy metal group sent a demo tape to Darryl Johnson, head of Ebony Records, one of England's leading heavy metal-oriented independent labels. Johnson liked the tape enough to sign the band and produce a debut album. Together, they cut the *See You In Hell* album in four-and-a-half days. The record is now available in the United States.

Shooting stars

TNT



After playing in a Norwegian group called the Kids, vocalist/guitarist D.D. Dynamite took his songs to his old friend, Diesel Dehl, a powerful drummer with a background in heavy rock and heavy bikes. As these Scandinavian natives set out to form a band, a local guitar hero named Ronni Le Tekro was recommended to them by an acquaintance. Bassist Morty Black was recruited to fit in with the band's extra heavy sound. The quartet became TNT and adopted a Viking look in honor of their country's history. In May 1984, lead singer Tony Hansen, who was discovered singing with a group in New York City, was recruited to replace Dynamite.

Known as "the big band from the little land," TNT is hoping to break out of Norway and expose its heavy metal repertoire to the world. In support of the *Knights Of The New Thunder* album, TNT temporarily relocated to New York to do a two week tour of the Northeast and prepare for a tour of Norway and Europe. TNT promises a full American tour in early 1985.



Box Of Frogs

The Yardbirds were probably the first forward-thinking rock band in history. They had several moderate hits in the mid-'60s and featured the talents of Eric Clapton, Jimmy Page and Jeff Beck before breaking up in 1968. Page's attempt to reform what was billed as the New Yardbirds later evolved into Led Zeppelin.

Twenty years after the Yardbirds hit the music scene, three of the original members have resurfaced. Rhythm guitarist Chris Dreja, bassist Paul Samwell-Smith and drummer Jim McCarty have come back with new vocalist John Fiddler to form Box Of Frogs. The self-titled debut album even includes guitar licks from Jeff Beck on four songs, including the single *Back Where I Started From*.

From left to right, Box Of Frogs is McCarty, Samwell-Smith, Dreja and Fiddler. Oddly, the photo was also shot by Dreja.

GUITAR GREATS

JIMMY PAGE

WHEN DID YOU BEGIN PLAYING GUITAR?:

When I was 14.

WHY DID YOU START?:

I was incredibly turned on by early rock and roll. It was getting very little attention on the radio or in the newspapers, yet everyone knew it was happening. That was one of its big appeals to me — it was so mysterious.

FIRST TYPE OF GUITAR:

A Stratocaster copy called Grazzioso. A few years later I got a real Strat.

EARLY INFLUENCES:

Scotty Moore, B.B. King, James Burton and a number of other blues players.

MUSICAL TRAINING:

Basically I taught myself until more accomplished players showed me a trick or two.

FIRST BAND:

I was in a lot of groups with musical acquaintances, but we never made it far enough to record anything.

FIRST APPEARANCE ON RECORD:

It's tough to say. I was doing so many sessions in the early '60s, that I'm not even sure which ones were released and which ones were not.

RECORDING BANDS:

The Yardbirds and Led Zeppelin.

OTHER VINYL APPEARANCES:

When you make a living as a session player for so many years, you get to appear on many albums. I rarely, if ever, received credit on those records. I did, however, appear on Roy Harper's album a few years back and on Maggie Bell's album.

EQUIPMENT (LIVE):

I use Marshall 100 amps that have been customized to give 200 watts. I use four cabinets. I don't use many effects except a wah-wah pedal and an MXR unit. My guitars tend to be a Les Paul, a Gibson double-neck and a Fender which was customized for me. I have so many others that it's impossible to talk about all of them, but I don't take many of them on the road.

STUDIO EQUIPMENT:

It's pretty much the same, though I'll experiment a bit with the amps and the guitars. I'm not particularly loyal to any particular model.

MOST MEMORABLE SOLO:

I tend to like most of the solos I play. I like to leave a lot of blemishes on them, because I go more for feel than technical excellence. I'd rather not pick one over the others.

NUMBER OF GUITARS OWNED:

It changes continually. A few years back I sold off virtually all of my guitars. I just didn't see the need to have them cluttering up everything.

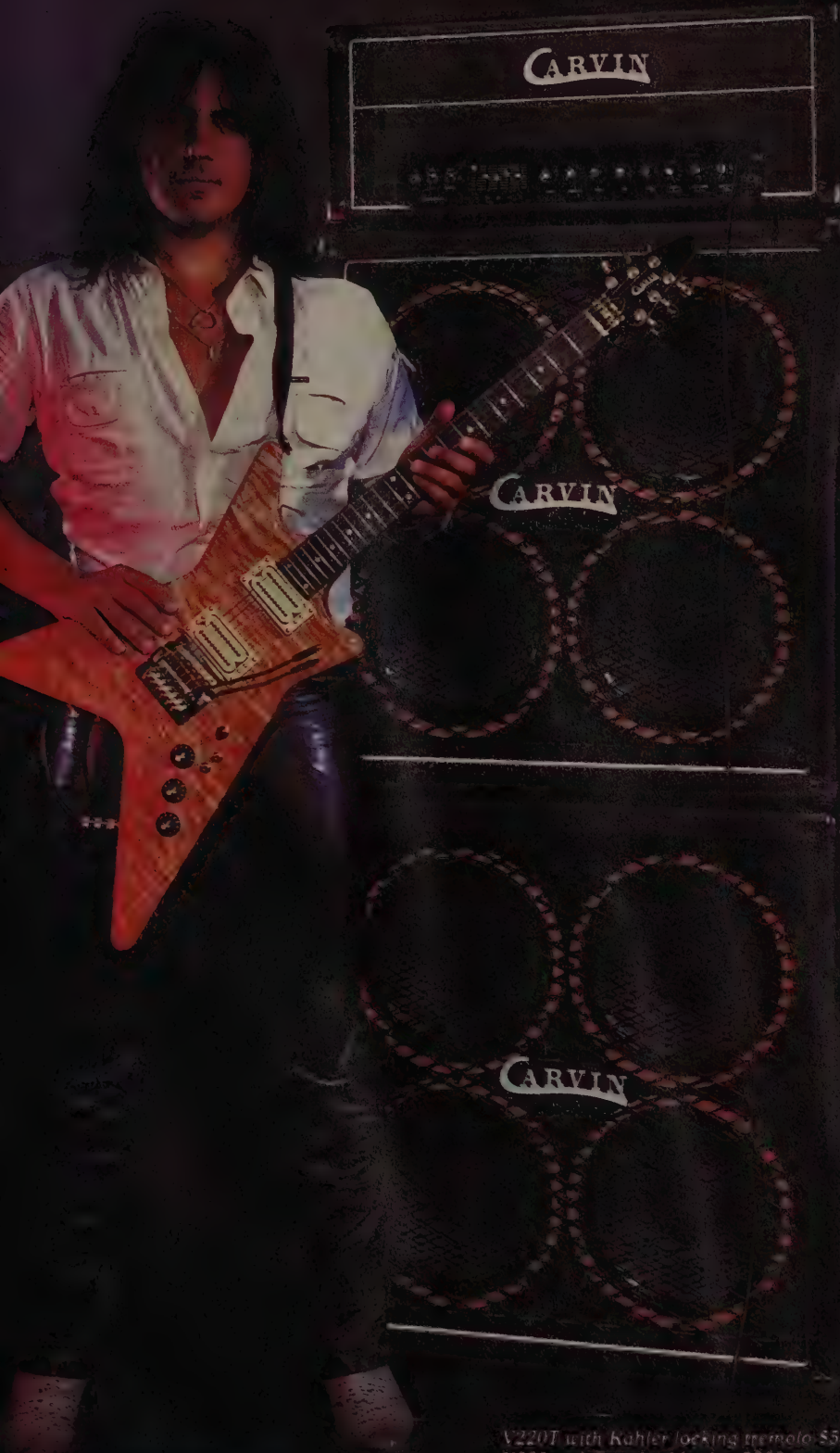
OTHER GUITARISTS YOU ADMIRE:

I tend to admire a lot of folk players like Bert Jansch. In the rock sphere there was Hendrix and, when he's playing well, Jeff Beck — but he's too unpredictable. □



Bob Gruen

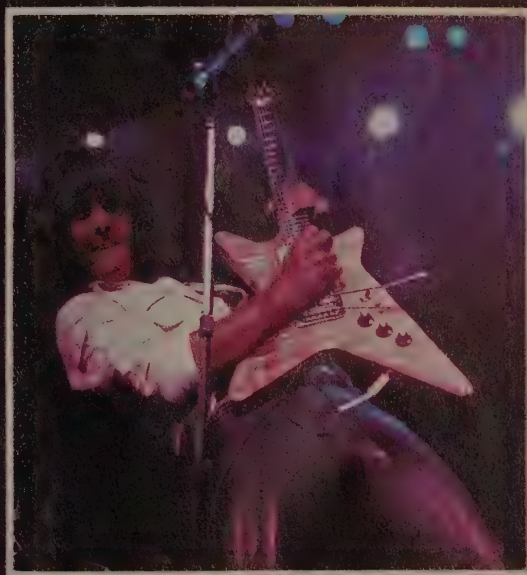
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— Craig Chaquico, Jefferson Starship



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MOTLEY CRUE VOTED

Hit Parader's Top 10

During the past year, *Hit Parader* has been conducting a nationwide readers' poll to determine the most popular rock bands in the country. In that time, thousands of fans from coast to coast have cast their ballots, voting for their favorite groups — the bands they'd most like to read about on our pages. Now, here are the official results of the

fourth annual *Hit Parader* Readers' Poll — the 10 bands that you have voted "The Most Popular Rock Acts In America."

1. MOTLEY CRUE (137,464 votes)

It's been quite a year for the four loveable mop tops from Los Angeles who call themselves Motley Crue. Not only has their second album, *Shout At The Devil* established them as one of the world's premier metal attractions, but their outrageous personalities have turned them into a media phenomenon. Pretty heady stuff for a band that was worried about getting a Stateside tour only a year ago.

"We were scared that no band would want us to open for them because we can blow most of the bands in rock right off the stage," bassist Nikki Sixx said. "Things have worked out very well for us this year. We all knew we'd be successful, but even we're surprised everything's happened so fast."

Not a band to rest on their laurels, Sixx, vocalist Vince Neil, drummer Tommy Lee and guitarist Mick Mars are currently putting the finishing touches on their latest LP, one that Sixx promises will make even *Shout*



Paul Natkin

Michael Anthony (left) and Edward Van Halen: Van Halen's fall to second place in this year's poll reflected the group's more pop-oriented approach on 1984.

#1 ACT IN AMERICA

Mark Weiss



Motley Crue



Rob Halford of Judas Priest: "We are a heavy metal band, and we're proud to admit it."

At The Devil sound tame.

"We're just warming up," he promised. "What we've done and played before is only a fraction of what we're going to come up with in the years ahead. We're going to be louder, grosser and wilder than ever — and that's something you can count on. The success we've had has only made us want to work and party harder than ever. Eventually we'll be able to eliminate sleep entirely. That's our main goal for 1985."

2. VAN HALEN (113,729 votes)

Last year's Readers' Poll winners, Van Halen, had a banner year with their album **1984** selling over 6 million copies, and their world tour grossing an estimated \$20 million. Despite continued stories of internal squabbles, vocalist David Lee Roth, guitarist Edward Van Halen, bassist Michael Anthony and drummer Alex Van Halen have managed to present a sound and style that has caught the imaginations of the rock masses as few bands have done before.

"Selling all those records really hasn't changed us one bit," Roth said with typical candor. "Money's great, but what good is it, really? As long as I have my '51 lowrider and a bathing

suit, I'm happy. It's nice that people like what we're playing, but even more important than that is the fact we like it."

3. DEF LEPPARD (94,130 votes)

"We're progressing with each album we do," Def Leppard's Steve Clark said in regard to the band's forthcoming vinyl opus, an LP that has the unenviable task of following up **Pyromania**, one of the most successful albums in rock history. "I have no doubt this album will be stronger than the last one," he stated. "Whether it sells as many copies remains to be seen. After all, **Pyromania** was something extraordinary."

With sales for their last album now passing the 8 million unit barrier worldwide, it would seem that this five-man band from Sheffield, England, is indeed a rock and roll phenomenon. With all the band's members still in their early 20s, it seems apparent that Def Leppard are prepared for a long and successful stay at the top of the rock pile. Their next record, produced by former Meat Loaf associate Jim Steinman, will be out early in 1985, and according to Clark, "It will make everyone realize Def Leppard means

business."

4. JUDAS PRIEST (88,423 votes)

With their album **Defenders Of The Faith**, Judas Priest set themselves up as the spokesmen of the heavy metal cause. With their fondness for black leather, silver studs and volcanic rock anthems, guitarists K.K. Downing and Glenn Tipton, vocalist Rob Halford, bassist Ian Hill and drummer Dave Holland epitomize heavy metal like no other band in the rock sphere, a fact that pleases Halford no end.

"I can see we have influenced some of the new bands emerging on the scene," he stated. "That's great. We are a heavy metal band, and we're proud to admit it. We've preached the metal message during times when nobody wanted to hear it. Now, other groups are willing to pick up the metal gauntlet and join us in defending the metal faith — it's fantastic."

5. IRON MAIDEN (81,401 votes)

"We're progressing at just the right speed," Iron Maiden's founder/bassist Steve Harris admitted. "I don't know if I'd want to be in a band that sells 6 million records right away. That puts an incredible amount of pressure on you. It's like you're a tall building without a solid foundation. We're selling a few more copies of each album, which allows us to slowly build up our following. We feel that's the best way to ensure lasting success."

With their latest album, **Power-slave**, becoming the band's second consecutive million-seller, it seems that Iron Maiden's "slow and steady" philosophy is working perfectly. Harris, vocalist Bruce Dickinson, guitarists Dave Murray and Adrian Smith and drummer Nicko McBrain are currently in the midst of a six month U.S. tour, which promises to bring "Maiden metal madness to the masses."

"Motley Crue can blow most rock and roll bands right off the stage."

6. OZZY OSBOURNE (74,457 votes)

Despite diminishing sales and a tour that failed to generate the excitement of past road ventures, Ozzy Osbourne remains rock's most popular loon. While he acknowledges that he wants to get back to "being totally insane," he also knows that his next LP, **Killer Of Giants**, must reestablish him as the ultimate master of macabre metal. Ozzy feels he's up to the challenge.

"I thought **Bark At The Moon** was a great album," he said. "But I now



Mark Weiss

Def Leppard's Joe Elliott (left) and Phil Collen: They're finishing up work on their new album.

realize there were certain problems with it, which I'll correct on the next record. Either I'll fix them or die trying. You're going to see an Ozzy that's crazier than ever in the future."

7. KISS (68,978 votes)

With a hot album, **Animalize**, and a new member, guitarist Mark St. John, Kiss are gearing up for what guitarist Paul Stanley promises will be "the biggest year in this band's history. We can just feel the momentum coming back. Our last album, **Lick It Up**, just turned platinum, and the new one is doing great. We're going back on the road with the biggest, most extravagant show in our career, and we wouldn't do that unless we felt Kiss was still the best heavy metal band in the world."

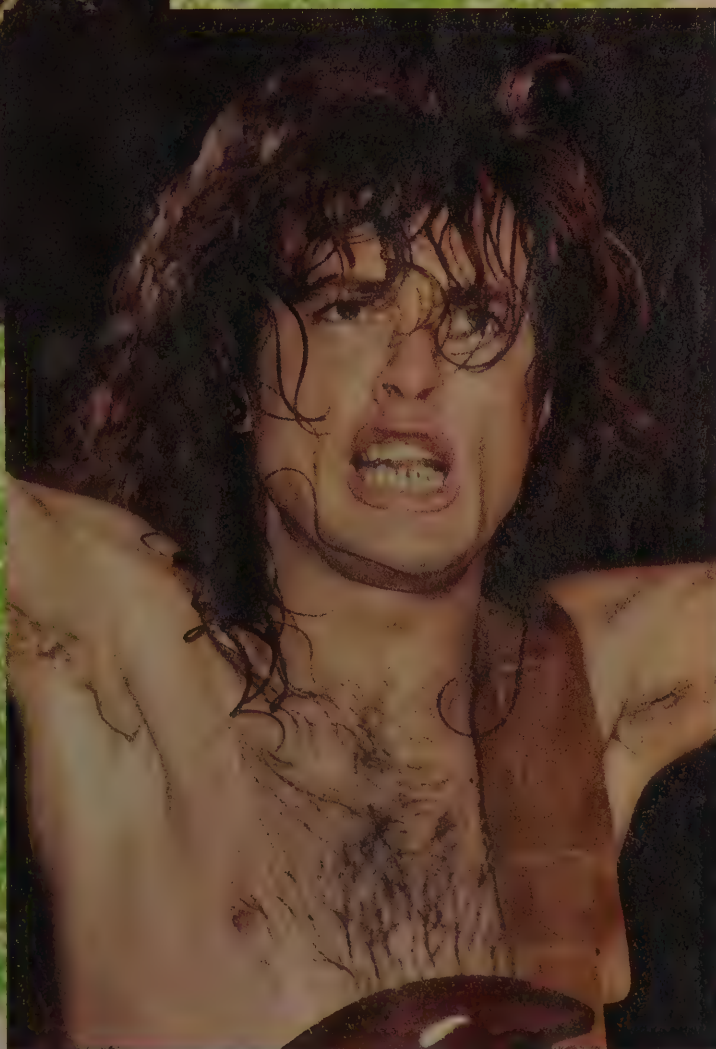
Confidence has never been a quality in short supply in the Kiss camp. But, with the boys in the band having overcome personnel changes

as well as the dropping of their trademark makeup, it seems that Stanley, St. John, bassist Gene Simmons and drummer Eric Carr are on the verge of once again securing their position at the apex of rock society.

8. AC/DC (63,338 votes)

According to sources in Europe, AC/DC are a band in turmoil. There are factions within the group who wish to call it a career and retire, while others want to keep on rocking. Luckily for the band's millions of fans throughout the world, it seems the group will continue at least for another two years. Currently AC/DC is entering the recording studio to begin work on their next album, one which vocalist Brian Johnson says will "bring us back stronger than ever."

"We're still very pleased with **Flick Of The Switch**," he added. "It was a solid AC/DC album, but we realize it



Mitch Rosten

AC/DC's Angus Young: Still one of rock's premier attractions.

lacked songs which could be played on the radio. That's something we'll try to have on the next one."

9. QUIET RIOT (55,461 votes)

"I'd be spoiled if I said I expected **Condition Critical** to sell more copies than **Metal Health**," Quiet Riot's loquacious Kevin DuBrow said. "After all, we sold 5 million copies of **Metal Health** — that's a pretty lofty figure to live up to. But the new album is just as good, if not better than the last one. We have songs like the title track which sounds a bit like Led Zeppelin, then we have more commercial things like *Stomp Your Hands And Clap Your Feet* which are real concert

anthems. This is gonna be a big year for Quiet Riot."

Few bands have taken longer to be recognized as "overnight sensations" than Quiet Riot. Formed in Los Angeles in 1975 by DuBrow and the late Randy Rhoads, it took the band eight years of playing clubs before a major American label would give them a break. Judging by the band's incredible rise up the rock ladder, they've now made the most of the opportunity afforded them.

10. SCORPIONS (53,225 votes)

After more than a decade of struggling for Stateside recognition, the Scorpions finally find themselves

sitting atop a platinum coated mountain. Their latest LP, **Love At First Sting**, has sold nearly three million copies, catapulting this quintet from Hanover, Germany, to the position of being the most successful Continental heavy metal band of all time. For vocalist Klaus Meine, bassist Francis Buchholz, drummer Herman Rarebell and guitarists Matthias Jabs and Rudy Schenker, their current success is sweet revenge for the years of neglect hurled their way.

"There were times when we thought we'd never even get the chance to tour America, let alone be stars here," Meine said. "It's been a long and often difficult journey to get where we are today, but looking back it's all been worth it." □



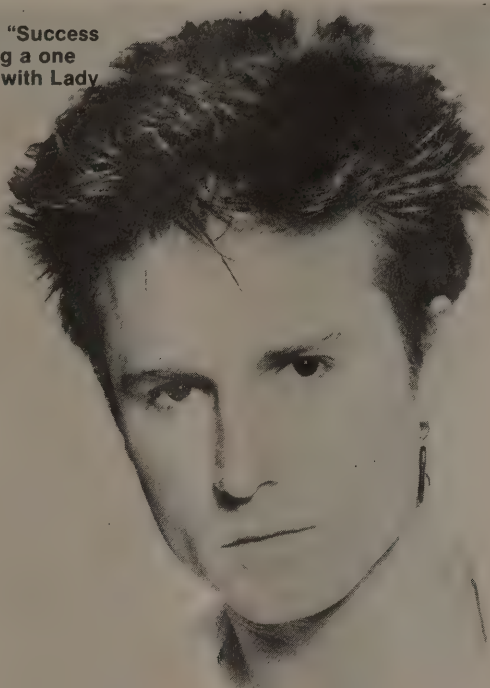
Francis Buchholz (left) and Rudy Schenker of the Scorpions.

Jeffrey Mayer

John Waite a baby no more

Vocalist Finds Success On His Own.

John Waite: "Success is like having a one night stand with Lady Di."



by Sharon Liveten

*John Waite looks like a punk, plays music like a rocker and sings like a dream. On a calm day the native of Lancaster, England makes David Lee Roth look like he's doing quaaludes. And today, Waite says he's hyper because his tune — the emotional rocker **Missing You** — had reached Number One giving Waite his long-anticipated solo success.*

As we are led into the only unoccupied office of his record company's New York headquarters, Waite is bouncing off the walls. He forces himself to sit down behind a large desk and promises to get on with the interview. But first he has to check out a music magazine that happens to be laying on a nearby table. Running his fingers through his spikey, orange hair he shouts with glee. "We bumped Bruce Springsteen and Billy Squier!" Controlling himself for a minute, he adds about his new-found success, "I had reconciled myself to thinking, 'Well, okay. I'll never make it big. But at least I can make a record and play a few dates.' Now I'm taking off!" He

chortles, "It's like having a one night stand with Lady Di!"

Waite has come a long way. A few years ago most people would have agreed that, "The world was not ready for John Waite." Musically, he's still best known as the former frontman of one of rock's most misunderstood groups — the Babys, a band that played tight, melodic hard rock, but they looked like light-weight popsters. Because the bandmembers (which included Journey's Jonathan Cain, Wally Stocker and Tony Brock) were so adorable, their image and music were constantly colliding. They never did find a happy midpoint.

The Babys enjoyed moderate notoriety with tunes like *Isn't It Time* and *Back On My Feet Again*, but that success was fleeting. As he drums on the desktop with his fingers, Waite says sternly, "It just wasn't going to happen. There was too much energy and not enough of an outlet. Especially for me." He adds unnecessarily, "I've got a lot of energy."

When the Babys died in 1981, Waite turned to a solo career. He released his first disc, **Ignition**, in 1982. It went virtually unnoticed. That debacle was followed by an aimless and painful year bumming around New York while he tried to figure out what to do next.

He got the answer after a chance meeting with his hero and role model — Pete Townshend.

Laughing, Waite recalls, "I walked into Trax, (a trendy New York night-spot) and stood right next to him! At that time I was listening to lots of the Who, and was looking to Pete for direction. The next thing I knew, I was on stage with him. It was a shot in the arm, it put me back on track."

That encouragement led to his current, chart-climbing LP, **No Brakes**. The record's success has surprised him. "I'm in shock," Waite admits happily. "You know, 'Somebody pinch him, I think he's dead!' It's honestly something I thought would never happen. It's like being 10 years old at Christmas."

Waite has also been the beneficiary of an unexpected bonus. Celebrity. He leans forward and says with disbelief, "On the way over here I was walking by a record store. And they had my poster and record *all over* the window," Waite pants. "I got stopped twice for autographs. And two people walked up and shook my hand." He slumps back into his chair. "That was too much! I jumped into a cab."

As he continues his current trek around America, the recognition factor will grow. But the tour raises other difficulties. The breakup of the Babys was due partly to near-constant road jaunts — Waite collapsed from exhaustion (and an injured knee) at the group's final show.

This time, he's got it all sussed out. "If you fight the road," he says with authority, "and try and drink milk and not do anything completely off the wall — it kills you. If you relax and let everything do what it's going to do — cause it will anyway — things are okay." □

Deep Purple



Metal Legends Prove They're **Perfect Strangers.**

by Rick Evans

"It was an incredible sensation when the five of us sat down in the same room for the first time in nearly 10 years," Deep Purple's bassist Roger Glover said about the band's recent reformation. "We hadn't stayed very close, and when we looked around and realized that after all the talk and speculation we were finally together again, it became a very emotional experience."

To most rock fans the news of Deep Purple's decision to return to the rock scene has also been wrought with emotion; the joy of seeing one of the truly legendary bands in rock history together once more. While most groups returning after a 10-year

hiatus would be dismissed as an "oldies" band by many music pundits, the members of Purple insist that the reason for their reformation is the future, not the past.

"We wouldn't have done this if it was just to play the old songs," Glover

stated. "In fact, when we first started jamming, it was three days before anyone even suggested we try and play some of the established tunes. We were so full of ideas that we only wanted to try new things out. That's the way it's going to be with Purple.

It's not to say we're not going to play *Smoke On The Water*. We know what the people want, but we're also going to do what we want — to play a great deal of our new material."

The band's new LP displays a marked growth in Purple's creative process — as a decade apart obviously should. While Richie Blackmore's stinging guitar leads still permeate each number with a majestic passion, and the patented shrieks of vocalist Ian Gillan cut through the group's instrumental mix like the proverbial hot knife through butter, the 1984 version of Deep Purple has unquestionably changed.

"We've matured, that's for certain," Glover explained. "In the past, we were always filled with petty disputes and jealousies. So far, at least, those haven't been apparent. Naturally we're all very excited about this project and we want it to be enjoyable as well as profitable. The money really isn't an overriding factor for us. We know the demand for Purple to tour is incredible, but we're doing this strictly because we've found that we enjoy working with each other more than anybody else. It's fun to see how we've each grown over the years."

"Some of us haven't grown that much," Glover added with a big laugh. "Ian Gillan still runs around the rehearsal hall with all his clothes off. He used to do that when we first got together and we thought it was just him having fun. Now we've found out he's a nudist. He feels he can only perform his best when he's stark naked. We only hope we can get him to keep his clothes on once we go on tour. We wouldn't want to get in trouble with the local authorities."

To refresh the memories of those who may have missed the exploits of Purple the first time around, here's a brief synopsis of the band's history. Formed by Blackmore, Lord and drummer Ian Paice in early 1968, the trio soon added bassist Nick Simper and vocalist Rod Evans and set out on a pop/rock path to success. In their first year they hit with a Top 10 single, a rendition of Joe South's *Hush*. Blackmore soon grew tired of the band's commercial leanings and cast out Simper and Evans, replacing them with Glover and Gillan in early 1970.

With this lineup, Purple soared to the apex of the rock world. Revamping their pop material with a classically-tinged metal barrage, on such albums as *In Rock* and *Machine Head*, Deep Purple set musical precedents that perhaps only the mighty Led Zeppelin could match in terms of sheer instrumental prowess. Unfortunately, the band's rapid rise to fame led to smoldering tensions within the group. Following the release of *Who*

Do We Think We Are? in 1973, both Gillan and Glover departed, citing the traditional "irreconcilable differences," as the cause for the split.

While the band continued on with a variety of new members, the magic of the *Machine Head* days was not again realized, and when Blackmore left to form Rainbow in 1975, the end of the trail for Deep Purple was apparent. For nearly a decade the band's energies lay dormant. Rumors of a reunion often filled the rock press, but they would be quickly denied by one band member or another. Finally the pieces fell into place. Gillan, who had been fronting Black Sabbath, quit that position at precisely the same time Blackmore and Glover had decided Rainbow had run its course. Retaining the services of Lord and Paice proved simple once word was out that the reunion was, at last, about to occur.

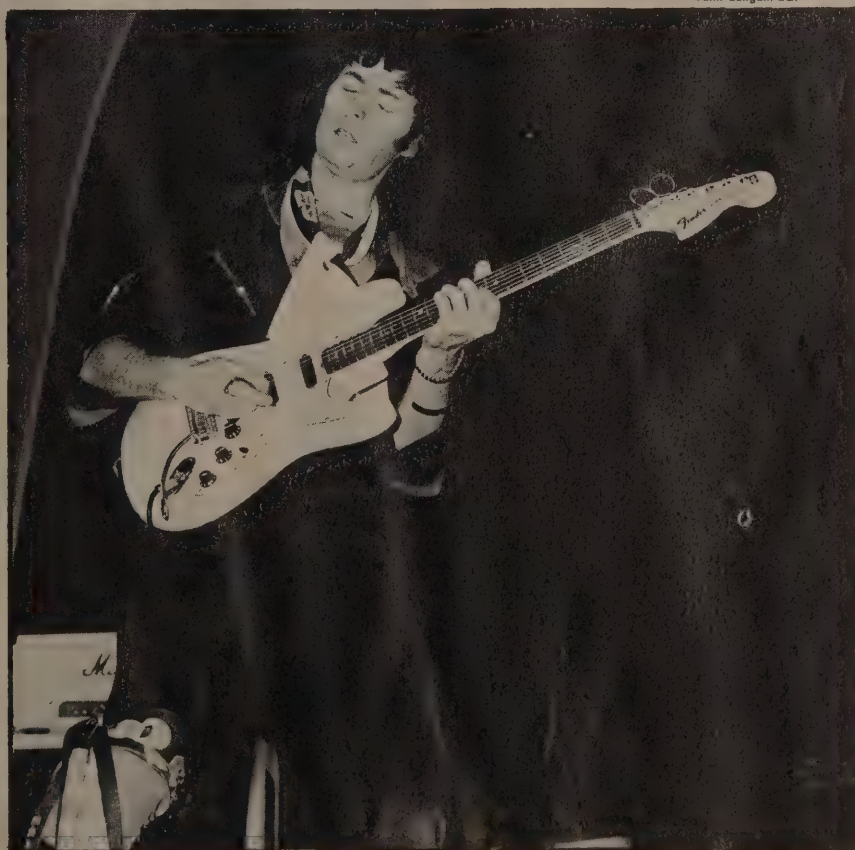
"I was working in Whitesnake at the time," Lord said. "But when I heard that Gillan and Ritchie had actually sat down and agreed to do the project, I couldn't resist. Deep Purple is in my blood. We each made significant contributions to the music world in that band, and naturally we want to recapture that feeling again. There's unquestionably an energy we all have when we get together. When I start trading runs with Ritchie, we push each other to excel. Each of us needs that, and in Purple we're surrounded

by musicians who will nurture our individual needs."

Of course, one must wonder how long these good vibrations will last. With the always-volatile Blackmore seemingly at the band's creative helm, internal strife seems like an unavoidable way of life for Purple. Yet according to the man in black, he's very willing to just be a member of the band. "I've always taken control only when a band is in need of someone to do that," he said. "Hopefully, we are in a position where each of us knows what is expected and required of him. That should make the situation very easy on everyone."

Glover also sees no problem with the band's internal chemistry. "We all have egos," he said. "But it's not the same problem today as it may have been 10 years ago. We've all proven our capabilities with other bands, so the pressure of establishing one's reputation doesn't really exist any more. We know what we want now; to make Deep Purple as big as ever. We don't want to live off of past glories. We want to make music that's just as challenging and just as accepted as the things we did in the past." He added with a smile, "For us, Deep Purple is like a runaway train. We've all hopped aboard for the ride, and know we're going somewhere. But where we end up is still very much up in the air." □

Tami Langan/LGI



Ritchie Blackmore: He has sublimated his ego to make the Purple reunion work.

by **Adrianne Stone**

Each month *Hit Parader* travels back in time with a famous rock and roll celebrity. This month's time traveler is Kiss' Gene Simmons.

The story Kiss' bassbeater Gene Simmons likes to tell is that his given name is Gene Klein, and he was born in Transylvania. Then as a young lad, he moved to New York with his divorced mother. Truth be known, Gene is Hungarian. From there, the story changes a bit: he spent his early years in Israel before emigrating to America with his mom. His real name is Chaim Witz (pronounced "Khi-em Vits") and his present sobriquet merely a takeoff on "Jumpin' Gene Simmons," an oldies singer whose song, *Haunted House* was a favorite of young Chaim's.

Gene's fondness for his mother's Hungarian cooking led to an overweight youth. He was teased by his peers and renamed "300 pound Klein."

Throughout his teen years at Newton High School in Queens, New York, Gene excelled in school, but not with girls. But Gene discovered the Beatles when they appeared on the Ed Sullivan Show in the early '60s. That show had an enormous impact on Gene. He decided the best way to combat his female dilemma was to play in a band, since "girls would do *anything* for a musician." He formed a Top 40's band called "Wicked Lester" with future Kissmate Paul Stanley. That ill-fated band created a bond between Gene and Paul that's emerged in their songwriting talents.

This direction had a profound effect on Gene. By the time he graduated college, he had lost weight and found girls flocking to his side whenever he lifted his bass. Working by day and playing nights, Gene began formulating the nucleus for what would later become Kiss.

To support himself during this transition, Gene began teaching. At P.S. 75 in Manhattan, he taught a sixth grade class, mainly because, "I

Gene Simmons: His hobby is memorizing dialogue from obscure horror films.



Ross Marino

Gene Simmons

enjoyed being the center of attention for 30 kids every day. But that's the age when rebellion set in and all I wanted to do after a few months was kill the little brats, so I quit," remembers Gene. Since he didn't know how to drive, he couldn't be a cabbie like Paul, so he took a job as a "guy Friday" at a major woman's magazine. "I used to steal the envelopes and stamps and stuff to use when we contacted people to promote Kiss," chuckles Gene.

At this point in his life, the six-foot-two-inch bass man mastered the art of charming women and was well on his way to his legendary string of one thousand female conquests.

Life in the fast lane seems to agree with Gene. When not busy with interviews and appearances, he enjoys his long-time hobby — watching obscure horror films and cartoons

and memorizing the minutest details in each one.

"Go ahead," he once dared TV interviewer Tom Snyder, "name *any* movie or cartoon and I'll tell you who starred, produced and directed it." Sure enough, the trivia lover answered Snyder's every query correctly. Not only can Gene recite this rare data, he prides himself on his ability to imitate cartoon characters flawlessly (Popeye is one of his best).

Perhaps the first time Gene revealed his fondness for the silver screen on vinyl was when he recorded "When You Wish Upon A Star" (a Walt Disney Movie tune) on his 1978 solo album. Upon its release, Gene stated, "None of us is born famous. To achieve fame, you have to work at it ... and anyone can do it."

For the young Chaim Witz, his dreams came true.□

Celebrity rate a record

by Charley Crespo

Jack Blades and Kelly Keagy, the lead vocalists and rhythm section for Night Ranger, enjoyed rating the records they selected from a pile of recently released singles. But overall we think they preferred their jokes about Elvis Presley. The guys in Night Ranger are the kind of pranksters who pull their tour bus into a truck stop to announce, "We got Elvis in the bus. He's really sick and we don't think he's going to make it. Can you help us?"

Two Sides of Love Sammy Hagar

Jack: Red vinyl. What an interesting color. Cute touch, Sam.

Kelly: But I don't understand why the record is red. Oh, I get it. What a terrible photo of the band on the picture sleeve. He's got them in suits in the background. *They're* the players. Only Sammy looks good.

Jack: Of course. But I think the band looks good too. I like their shoes. The picture is the best thing about the package. It's an interesting song.

Kelly: Wait a minute.

Jack: I've known these guys for years, and let me tell you, Sammy is hard driving and he's the hardest working performer I know. He's monstrous. This is watered down. Why is this subdued, when he has all this fire inside him? Did he sell out for Top 40? That's a hard rocking

band. (He imitates Sammy's singing.) C'mon Sam, pave some new ground.

Kelly: We've always played sweet melodies, though we never tried to be anything else, but he's always been pure rock and roll. (Kelly begins to imitate Sammy's heavy metal singing. Jack joins in. It's time to go on to the next record.)

Disodance, Thomas Dolby

(Ed. note: This review starts with Jack and Kelly imitating electronic beeps, whirs and purrs.)

Jack: Music from space.

Kelly: I love this guy. He's so creative. This is future, man. This is a musician's record. I lean towards rhythm...

Jack: ...And this is serious funk.

Kelly: Right in the mud.

Jack: People thought *She Blinded Me With Science* was a novelty. This new record establishes him as the true artist he is. Did I really say that? Last night, I was talking to Elvis and he told me to listen to the Thomas Dolby record.

We're Not Gonna Take It Twisted Sister

Jack: It sounds like me playing guitar, and I play bass. The production is really trashy. It's dry, bland and has no highs. The playing is less than par.

Kelly: It sounds like the Slade song *Run Runaway*. You know what I expected? I thought they would be like the Tubes because of their album covers. I thought they were a spoof.

Jack: How shocking to find out they're not. It's a good sing along record. I'm not going to take anymore, either. The best thing about this record is the video. I'd like to know what Elvis thinks of Twisted Sister.

Lights Out, Peter Wolf

Kelly: The J. Geils Band doesn't have a chance. This is it. They're in trouble because Peter Wolf took the identity, the image *and* the sound.

Jack: I love the groove on this song. It's a great hook. I wish I had thought of it first. This is simple but effective; it's a great record and the production is impeccable. I hope it's a smash. The difference between this and Sammy Hagar's record is incredible. This is going to be Top 10. In fact, I hope we're not releasing a single at the same time; this will blow us away.

It's A Hard Life, Queen

Kelly: How do I do that imitation again?

Jack: Do it, do it.

Kelly: I need my tights.

Jack: It's so hard prancing about the stage, Freddie. Swish, swish. The last time we saw Freddie, he'd grown a little moustache. He was wearing all leather and was hanging around the Castro district in San Francisco with a troupe of Boy Scouts. Boys in navy uniforms were trailing behind him. I'm glad they're back to their rock and roll stuff instead of the *Hot Space* disco garbage.

Kelly: This is a beautiful song, like *Bohemian Rhapsody*. It's got great, unusual changes. This is a conscious effort to go back three or four albums, to the halcyon days of Queen, like *A Day At The Races* and *A Night At The Opera*.

Rock Me Tonite, Billy Squier

Kelly: I've never liked Billy Squier because when I first heard him, I was into Queen, and his production sounded too much like theirs.

Jack: (sings) You're as cold as ice.

Kelly: How many Foreigner licks can you play in one song? This is really like *Cold As Ice*.

Jack: The production is good. It's a great sounding record. It'll probably be a hit. I heard it before it was finished. I hated it then, but I like it better now. Kelly hates it. It's a bit derivative, but then our *Sister Christian* sounds exactly like Led Zeppelin IV, right?

Mama Weer All Crazee Now, Mama's Boys

(A wicked smile comes to their faces.)

Kelly: The organ sounds like the Who's *Won't Get Fooled Again*.

Jack: It sounds as if there's a cardboard box over the amplifiers. The production sounds trashy. DuBrow's voice sounds real good. It's another good sing along for Quiet Riot. Kevin sounds a lot better on this than he has in the past.

Kelly: He took the cotton out of his jowls. I like it when he carries Rudy on his shoulders.

Jack: No, that's Carlos. They all look alike. Carlos sounds better on this record. It looks like Slade has another winner. I mean Quiet Riot. I mean Mama's Boys. Mama's Boys? You mean this is Mama's Boys? Weren't we surprised! And we gave Kevin all the credit. □



Jack Blades (left) and Kelly Keagy of Night Ranger: "I'd like to know what Elvis thinks of Twisted Sister."

revenge of the red rocker

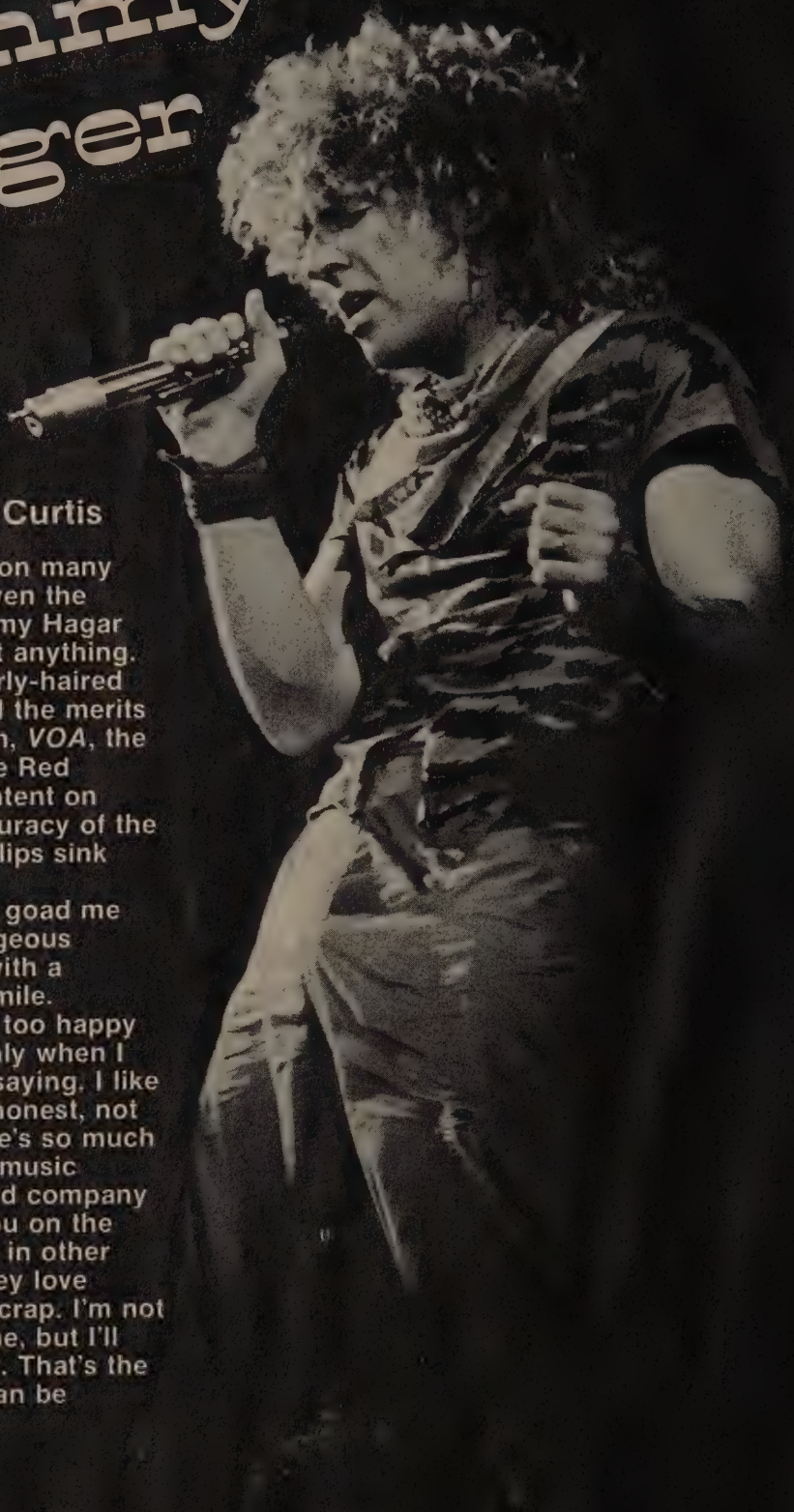
Sammy Hager

by James Curtis

It's been noted on many occasions that given the opportunity, Sammy Hager will say just about anything. Yet as the tall, curly-haired vocalist discussed the merits of his latest album, *VOA*, the man known as the Red Rocker seemed intent on proving the inaccuracy of the old axiom "loose lips sink ships."

"People love to goad me into saying outrageous things," he said with a slightly sinister smile.

"Usually I'm only too happy to comply, but only when I believe what I'm saying. I like to think that I'm honest, not outrageous. There's so much phoniness in the music business — record company people patting you on the back, and people in other groups saying they love everyone. That's crap. I'm not out to hurt anyone, but I'll always be honest. That's the only way that I can be content."



With **VOA** sailing up the charts, Hagar has much to be content about. Long regarded as one of rock's premier vocalists, on his latest LP, Hagar has finally managed to combine his legendary pipes with a pop/rock accessibility that seems destined to insure his rise to superstardom. According to *Slammin' Sammy*, that recognition is long overdue.

"If I wasn't so dedicated to being true to myself, I could have been a platinum-selling artist five years ago," he said. "I didn't have to sell out any of my musical principles to achieve success — that's why I can enjoy it so much. My last couple of records have sold about 700,000 copies each. There's nothing shabby about that. But everyone keeps saying to me, 'Sammy, you should be selling millions.' I guess I started to believe them. I'm very happy with the way things are going in my career; I've been incredibly busy over the last year and that's the way I like it."

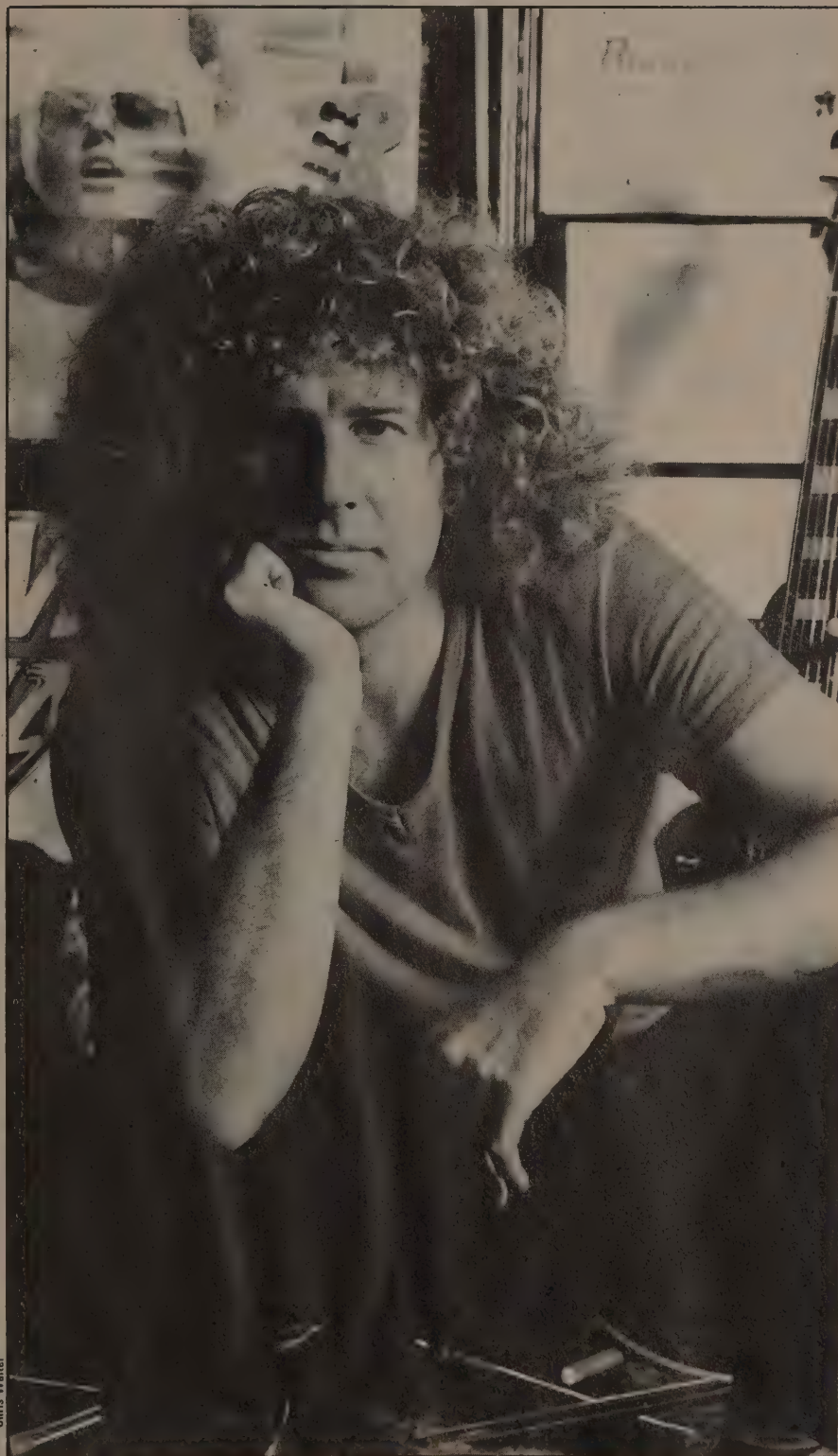
To say Hagar has been busy, is putting it mildly. Following the completion of his tour in support of his last solo album, **Three Lock Box**, Sammy almost immediately went into rehearsals with Journey's Neal Schon for their HSAS project. That album, **Through The Fire**, took up the next four months of Sammy's life. Immediately after that, he went into the studio to begin work on **VOA**.

"The HSAS project was a lot of fun, but it was an incredible amount of work as well," Sammy said. "We tried something new on that album. We took live tapes, then overdubbed on them in the studio. We thought it would be quicker that way, but it wasn't. It proved to be a very arduous and time-consuming process. I'll never do that again. It took longer than we had anticipated; in fact, the mixing sessions for **Through The Fire** began to overlap with my recording sessions for **VOA**. For a while it got to be a little crazy."

"I went into the studio with a new appreciation for my own band," he added. "That's not to say working with Neal wasn't a gas — we'll do it again. But getting out of the context of playing with my own band on my own albums gave me an entirely new perspective. I was able to bring a great deal of energy into the **VOA** sessions because I felt renewed. I was tired after working as hard as I had, but I really didn't notice. I just wanted to get down and rock."

On such tracks as *I Can't Drive 55*, *Swept Away*, and the recent single

"I've never had to sell out my musical principles to achieve success."



Chris Walter

Sammy Hagar: "I'm honest, not outrageous."

Two Sides Of Love, Hagar and band — bassist Bill Church, guitarist Gary Phil, keyboardist Jesse Harms and drummer David Lauser — have created a sterling collection of heavy rockers that capture the excitement and energy of Hagar's live performance. Until this album, Sammy had been criticized for not being able to transport the intensity of his live show on to vinyl, a fact that he conceded had bothered him.

"I don't think anyone puts on a better live show than I do," he said with typical modesty. "But it's very hard to get that same level of energy in the studio. We've come closer than a lot of other bands I know, but I can see where the criticism has come in. That's why on the new album we paid a lot of attention to getting the hottest sound we could. We didn't want to sacrifice any recording quality, but we were determined to get as much of that live excitement as possible. When we take these suckers on the road, they'll sound absolutely incredible."

Going on the road is one of Hagar's great passions. Even when not on tour, he frequently picks up his suitcases and heads off to some distant port. On one of his most recent sojourns, Sammy traveled to Africa, where he went on a photo safari to some of the most famous game preserves in the world. As he admitted, it was an exhilarating experience.

"Man, when you see those animals up close, there's nothing in the world quite like it," he said. "You can feel your heart pounding and your throat gets a little dry. It takes you back a bit. It's a long way from standing on the plains of Africa staring down the mouth of a lion to standing on the concert stage. They're both incredibly invigorating to me, but there's something about Africa that's just magnetic."

"I love traveling. It's a gas to go places you don't get to on tour. My ego may be as big as Ethiopia, but it's also kind of nice to be able to walk around and not have people bother you for autographs. In Africa they don't know who I am, other than some strange, long-haired white guy who likes to go out and play in the jungle. It makes for a real nice contrast with the craziness of rock and roll."

Okay Sammy, we've heard about the new album and your love of traveling, but what about saying something outrageous? "What do you want me to say," he asked innocently. "Do you want to hear



Chris Walter

"I love playing guitar, but when I'm with somebody like Neal Schon, I won't even touch the thing."

my opinion of Boy George? I think he sets the male species back 100 years. How can any man look at him on stage and say, 'Hey man, you're cool.' He makes me sick.

"You want more? How about going after some bigger game —

David Lee Roth? There's no love lost between us. He looks like a woman in drag. How's that — those should get some response on your mail page if nothing else," he added with a laugh. "Just call it the revenge of the Red Rocker." □

By HONDO



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JUDAS PRIEST

the metal legends

The Bad Boys From Birmingham Relax At The End Of World Tour.

Geoffrey Thomas

by Winston Cummings

Vacations are among the rarest of commodities in the world of rock and roll. After spending months in the recording studio and an equal amount of time on the road, the mere thought of a few days to rest and relax is enough to get most rockers salivating. Judas Priest is no exception. Having spent the better part of the last year recording *Defenders Of The Faith* and touring in support of the album, vocalist Rob Halford, bassist Ian Hill, drummer David Holland and guitarists K.K. Downing and Glenn Tipton are now in the midst of a well-deserved rest; one that has been punctuated only by this exclusive interview.



Judas Priest (left to right): Dave Holland, Glenn Tipton, Rob Halford, K.K. Downing, Ian Hill.

Hit Parader: How do you relax following months on the road?

Rob Halford: It's not as easy as you might think. There's a great deal of unwinding involved with coming off the road. Most fans don't realize how much energy goes into performing night after night for six months. You get yourself in a frame of mind where nothing bothers you; you learn to put up with sleeping in airports, never having a moment's privacy, and always dealing with fans. Afterward, it usually takes me two or three weeks before I can feel comfortable waking up in the same bed every day.

Glenn Tipton: I have a little different situation than the other guys in the band because I'm married and have a family. When I go home, I can't say to my wife, "I'll adjust to being home in a couple of weeks." If I did, she'd hit me over the head with one of my guitars (laughs). She's very understanding. She comes on the road with us quite often and knows what it's like out there.

HP: What do you do in your free time?

K.K. Downing: Glenn and I are golf fanatics. We play quite often while we're touring, and spend as much time as we can on the links when we're off the road. I just bought a new set of irons, and I can't wait to try them out. I love golf because it's the exact opposite of heavy metal. Instead of people screaming and shouting, everyone talks in whispers, if they talk at all. It's a wonderful change of pace.

GT: Now all we've got to do is improve our game a little (laughs). I don't think Jack Nicklaus or Tom Watson have too much to worry about from K.K. or myself. We're strictly recreational golfers. We'll end up losing a few balls in the lake or in the woods every round, but that doesn't bother us. We take our game very seriously, but it's surely not a life or death matter — we leave that attitude for the stage.

HP: Is it tough being a member of Judas Priest? Are there demands on your time even when you're off the road?

RH: Not really. I split my time between my home in Arizona and England; in both places my neighbors know who I am and what I do. It's very much a "so what" attitude for them. Occasionally I'll have someone come up to my door for an autograph, but that's just part of being in this business.

KK: Rob probably has it a bit tougher than the rest of us. People tend to recognize him before they notice anyone else. But none of us mind being recognized. I'm far more concerned about a time when I won't be noticed anymore.

HP: When do you begin thinking about the next album? Can you dismiss rock and roll from your minds completely when you're at home, or is it with you all the time?

RH: It's not at the front of your mind all the time, but what you do for a living is always lurking around there someplace. If I feel motivated by something I see or hear, I may jot down a few lyrical ideas. But most of the time I try to stay away from heavy metal to refresh myself. That

way, when we get together for preproduction, I can focus all my attention on writing new material.

GT: I'm never too far away from a guitar, even when I'm not touring. Playing music has never been work for me — it's as much a hobby as a career. When it comes to writing songs, I usually wait until we all get together, but I'm always thinking up new ideas and seeing how they sound. I have a small recording unit at home, so I'll throw down a few ideas when they come up, but I don't say to myself, "Next Thursday I have to write three songs for the album." I couldn't work that way.

HP: Priest have a reputation as the ultimate heavy metal group. What do you listen to for relaxation — is it other metal bands?

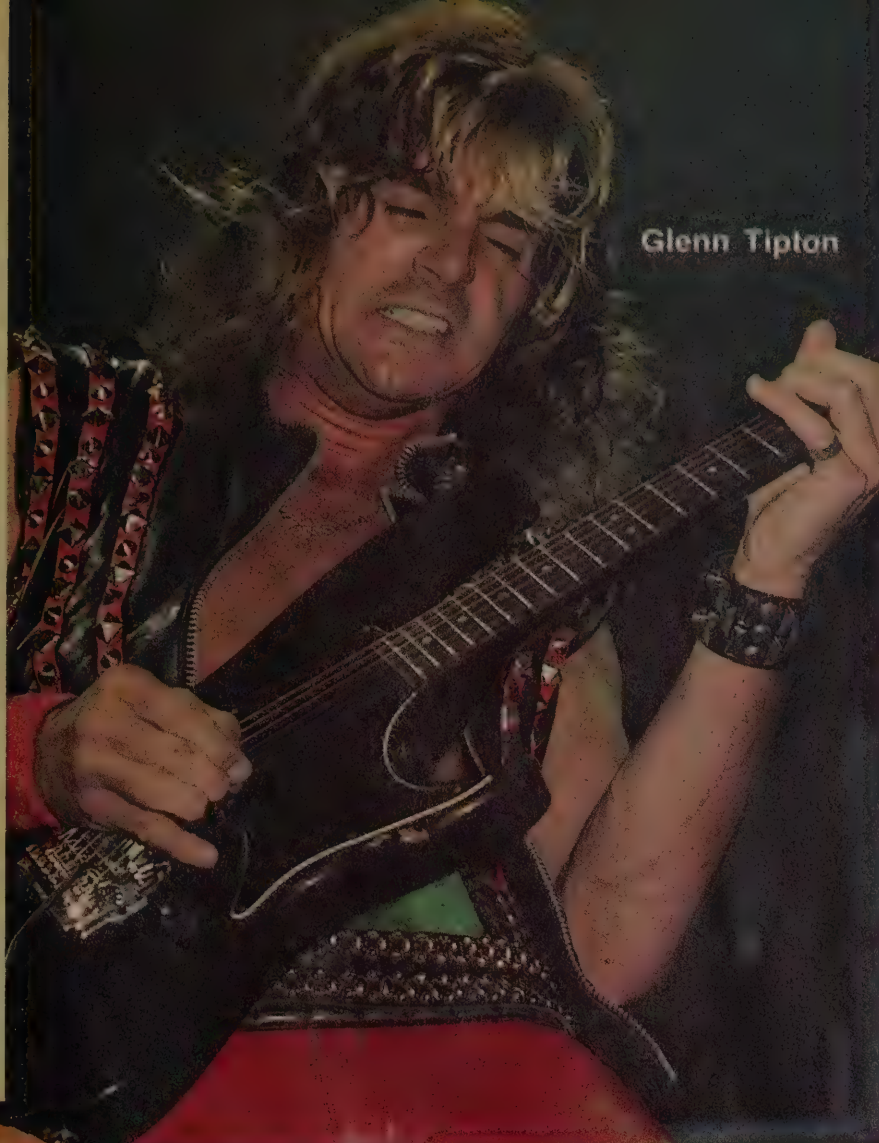
RH: I listen to a lot of different things. I like the classics, and try to stay on top of what's happening in the music industry. I do check out what other metal bands are up to. I like to see how the form is expanding and evolving. That gives me a great deal of pleasure.

HP: Has the fact that **Defenders Of The Faith** didn't sell as many copies as its predecessor, **Screaming For Vengeance**, given you any cause for alarm?

KK: We've been doing this for too long to be bothered by anything like that at this point. When you've struggled for recognition as long as we had to, something like selling "only" a million copies of an album isn't going to upset us that much.

RH: I am a little disappointed that this album didn't sell more than the last one. I thought it was the best record we ever made, and I assumed the momentum we picked up with **Screaming For Vengeance** would carry us right to the top with this one. If you want to get philosophical about it,

Jodi Summers Dorland



Glenn Tipton

Rob Halford: "I always try to stay on top of what's happening in the music industry."

I guess the fact that we had a minor setback will allow us to make the next album even better. It keeps us honest by letting us know that nothing ever comes easy; you have to work for every bit of recognition you get.

HP: How much longer can you see Priest staying together? After all, there are always new bands coming along trying to steal your thunder.

RH: We've never really considered giving up the lifestyle we lead. Why should we? We enjoy what we do immensely, and quite modestly, we're very good at what we do. I'm not ready to go sell life insurance yet, and neither is the rest of the band. We've worked far too hard and far too long to even consider giving any of this up. We're just hitting our stride as a band. Judas Priest has been around for more than 10 years, but we're just reaching the prime of our musical lives.

GT: I sometimes think about what I might be doing if I wasn't playing with Priest, and the idea scares the hell out of me. I'm sure I'd be connected with music in some capacity, but for all I know I might have to make a living by farming or working as a clerk. That's not as appealing as touring the world with the best heavy metal band around. I can't see any of us wanting to give that up in the near future. Maybe when we're all old and gray we'll say, "Enough, let's go to the retirement home." But that's about the only time we'll ever consider stopping Judas Priest. □



Neil Zlozower



Ratt

HIT PARADER

DuBrow And Company Soar Back To Platinum Paradise.

Quiet Riot



Quiet Riot (left to right): Rudy Sarzo, Kevin DuBrow, Carlos Cavazo, Frankie Banali.

by Andy Secher

Love them or hate them, Quiet Riot have emerged as one of the most successful, and controversial bands in the history of rock and roll. With their penchant for creating multi-million selling albums and issuing outrageous press statements, vocalist Kevin DuBrow, bassist Rudy Sarzo, guitarist Carlos Cavazo and drummer Frankie Banali have blossomed into the clown princes of heavy metal; a band that feels totally free to do and say whatever they please, whenever they please.

"We'll do anything for a laugh," DuBrow commented as his rubbery face broke into a broad grin. "Rock and roll is a very loose medium, and when people start to take it too seriously, that's when the trouble begins. Quiet Riot has seen so many bad times and so many good times that we've become immune to taking anything very seriously. That's why we have trouble understanding why people take offense to some of the things we say. If I don't think Motley Crue are particularly good at what they do, that's just an opinion. Some people react like I'm criticizing God. Come on! If you can't get a laugh out of rock and roll then maybe you'd better look for another form of entertainment."

It's easy for DuBrow and the rest of Quiet Riot to laugh these days. Their latest album, **Condition Critical**, is following its illustrious predecessor, **Metal Health**, to the top of the sales charts, and their national tour is drawing capacity crowds wherever it appears. Quiet Riot have proven they possess the musical punch to back up their big mouths. With songs such as *Scream And Shout* and *Sign Of The*

Times displaying both the band's musical diversity and their party-hearty attitude, Quiet Riot have managed to confound the detractors, who viewed them merely as "one hit wonders."

"It really burns up some press people that we're successful," DuBrow said. "They see four guys who are having a lot of fun, and that goes against their idea of what music's about. They'd rather listen to Christopher Cross or someone else pouring out his problems. I guess they can't handle our energy, and that upsets them. They call us 'rip-off artists' because we've recorded a couple of Slade songs, but they obviously don't understand what Quiet Riot is all about. Quite honestly, I don't think they ever will."

"If you can't get a laugh out of rock and roll, you'd better look for another form of entertainment."

"What matters is that the fans are into what we do," he added. "Do you think any of them particularly care that we didn't write *Cum On Feel The Noize* or *Mama Weer All Crazees Now*? To our audience they're Quiet Riot songs. As far as I'm concerned, they're Quiet Riot songs as well. I feel just as comfortable singing them on stage as I do *Slick Black Cadillac*. The fans are behind us, and that's the greatest feeling in the world. We're on a roll and we know it. This is the way life should be."

While to many fans, Quiet Riot seemed to shoot into the rock scene last year with the multi-platinum **Metal Health**, the band's history actually dates back to 1975, when DuBrow first met the late, great, guitar wizard Randy Rhoads. DuBrow admitted that at the

time his interest in forming a band was more for attracting girls than making money.

"I really hadn't considered music as a full time career," he said. "To me it was just a great way to meet women. That was before I met Randy. I'll never forget coming home from a Humble Pie show one night and finding a message by the phone saying, 'Randy, Smokie's old guitarist called.' Well, I didn't know who Randy was, but Smokie was the Boy George of L.A., so I was very suspicious of anyone who'd be in his band. I called Randy up anyhow. We talked about our interests in music and we found that we both liked Montrose and Led Zeppelin."

"We agreed to get together the next day, and the following afternoon my doorbell rang and in walked this incredibly thin guy with blond hair down to his waist. The nail on his right thumb was about six inches long, and he really looked weird. But, when he plugged his guitar into a tiny amp he had brought along, suddenly every great guitar sound in the world was filling up my living room. There was Hendrix, Clapton, Page and Beck all being merged with Randy's own style. I just stood there with my mouth open. I couldn't believe it. Right then I knew I wanted to be in a band with this guy."

Despite Rhoads' obvious talent, the road was not easy for the fledgling Quiet Riot. The original group, which consisted of a never-ending series of bassists and drummers, was never able to procure a Stateside recording contract, despite being one of the most popular bands on the West Coast club circuit. The group did, however, release two albums in Japan, both of which are now true collector's items.

"Nobody was interested in signing us back in the late '70s," DuBrow explained. "It was hard for us to

accept, because we were playing in all the same clubs as Van Halen and drawing just as well as they were. They got signed, and their first album was a million-seller, but instead of coming back to sign us, the record companies signed the Knack.

"You figure it out. The only deal we could get was with CBS Japan, so we went for it. People always ask me when those albums are going to come out here, and all I can say is, never! They're absolutely horrid. The only good part about them is Randy's guitar playing, which is amazing. The drummer couldn't keep time if his life depended on it. Maybe one day I'll remix them and put together a single album. But there'd be a lot of troubles with Randy's estate if they ever get released."

Their constant clubbing failed to attract American record company interest, so by 1979 Quiet Riot felt that they had given it their best shot. First Rudy Sarzo, who had joined the band after the release of their second Japanese LP, decided that new wave was where his future lay, so he quit the band and cut off all his hair. Rhoads said that without Sarzo there was no band, and it was about that time he was offered the prestigious position of joining Ozzy Osbourne's new band. He jumped at the chance. Suddenly, DuBrow felt himself left high and dry.

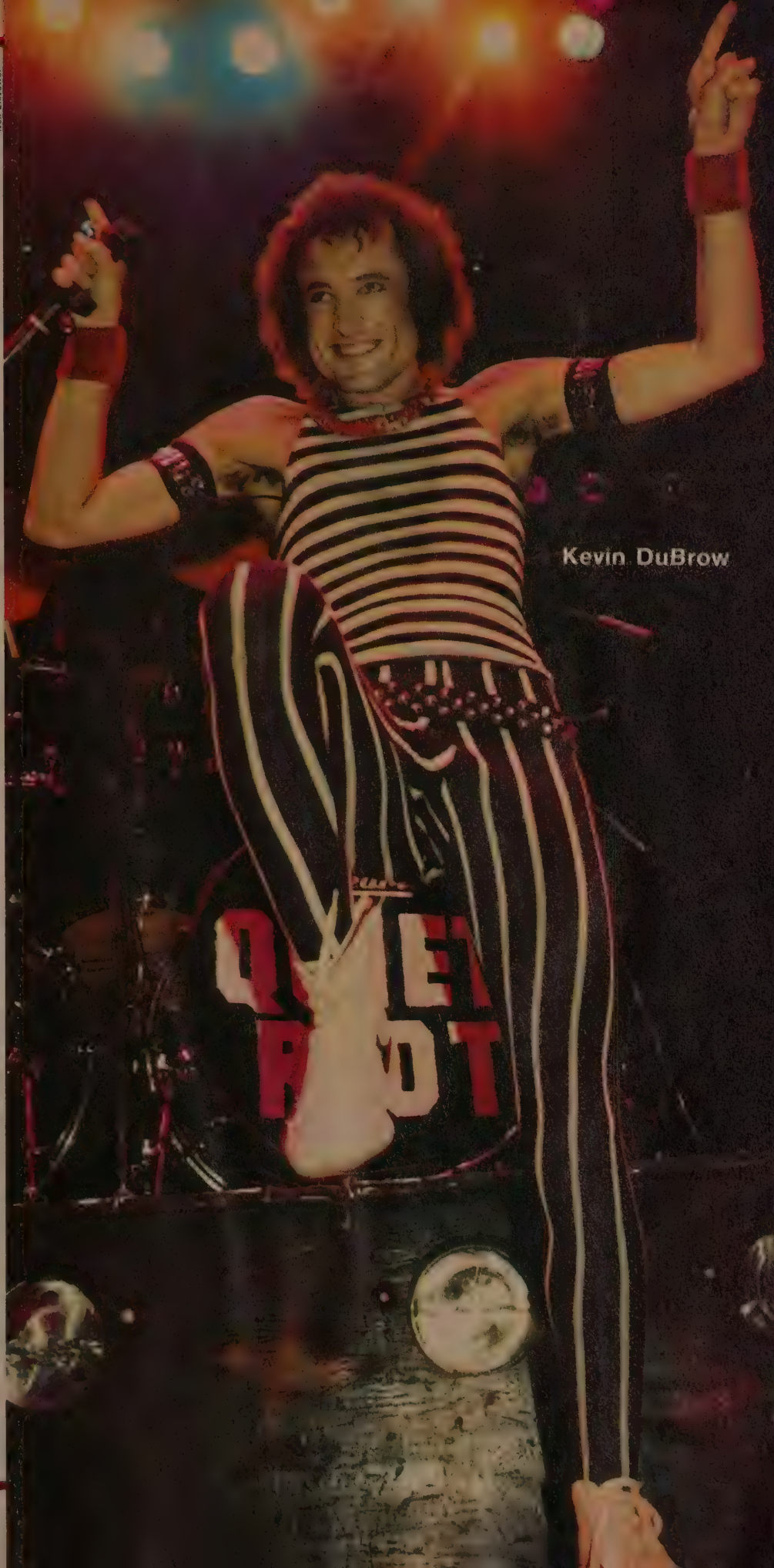
"I understood what the other guys were going through," he said. "There was a lot of frustration on all our parts. I just wished everyone the best and went my own way. I formed a band called DuBrow which went through about a dozen musicians before we settled on a lineup that featured Carlos Cavazo on guitar, Frankie Banali on drums and a guy named Chuck Wright on bass. Chuck still helps us out — he appeared on both **Metal Health** and **Condition Critical** as a background vocalist. The name Quiet Riot was still poison to the record companies so when we finally got signed to an American record deal it was as DuBrow. We didn't change our name to Quiet Riot until after we signed the contract."

Soon after the deal was finalized, the band entered the studio with producer Spencer Proffer. DuBrow had written a song called *Thunderbird* as a tribute to Rhoads, and he called up Sarzo to sit in as a guest musician on the track. Rudy, who was in Ozzy Osbourne's band at the time, was so impressed by the song that he quit Ozzy to rejoin Quiet Riot. With their lineup now set, the band laid down the tracks for the album in less than a week — a feat they duplicated with **Condition Critical**. This fast action provided positive results. **Metal Health** quickly shot to the number one slot in the charts, spawning the smash single *Cum On Feel The Noize*.

"It was an amazing success story," Kevin said. "Who would have believed this little band that nobody wanted for so long would make an album that sold 5 million copies? It was great because it justified everything we believed for so many years when nobody else seemed to care. The only negative thing was that it put a lot of pressure on us with the next album."

With **Condition Critical** beginning to mirror the success of **Metal Health**, it seems that Quiet Riot had little reason to worry about duplicating their past accomplishments. As DuBrow stated, "We'll never take success for granted, basically because we worked so hard to get it. Sure we're confident in ourselves — if we weren't we never would have survived. We think we know what it takes to be successful, and we'll never be ashamed to do anything it takes to stay that way. That's what makes Quiet Riot special." □

Neil Zlozower



Kevin DuBrow

HIT PARADER

OZZY OSBOURNE



photo by Judi Summers Dorland

Ozzy Osbourne knows what he likes: midnight seances and HIT PARADER. "I love every issue," the Oz declares, "especially when my picture is on the cover." Ozzy knows that the place to turn for the latest word on all your favorite headbangers is HIT PARADER, America's only heavy metal magazine.

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FASTWAY

by Dianne Noel

It is sometimes fashionable for British bands to criticize America, especially if the group hasn't had much success here. But you won't find the hard rocking members of Fastway making negative comments about the States. They've found a steadily growing group of American fans since they released their self-titled debut album more than a year ago. "Without the American side being so popular, I don't think we would have been asked to do another album," guitarist "Fast" Eddie Clarke confirms. "So you can say, it was because the American people liked Fastway so much that we got an opportunity to do *All Fired Up*." Britain's reaction to this band of natives has been decidedly lackluster compared to the raves America has given them.

Perhaps it has been their tours that have helped bring Fastway's sound to Stateside fans in a big way. Opening shows for Iron Maiden and AC/DC have helped introduce Fastway to potential followers, and it was a formidable challenge for the headlining groups to top Fast Eddie, singer David King, drummer Jerrv Shirley and bassist Charlie McCracken.

Still another method Fastway has used to attract new fans has been video. Their debut disc had spawned two clips which the group's displayed metallic charms. *Say What You Will* was directed by Chips Chipperfield, while *We Become One* was directed by Martin Kahan, who has worked on video projects with other hard rock acts such as Kiss, Krokus and Motley Crue.

Fastway's most successful video yet is *Tell Me*, from *All Fired Up*. For this one they enlisted the help of Keller/Thorenton Productions and director Arthur Ellis. *Tell Me* was shot in London and "shot" is an appropriate description of the filming. In this clip, Fast Eddie, David, Jerry and Charlie play a quartet of bank robbers! That's right, we see them as heavy metal heisters, caught in the act when the police arrive on the scene. A duel ensues — a battle between good and evil in which the band use their guitars as weapons. We get to see a little live performance footage of the band as well.

There is an entertaining switch in *Tell Me*. Most vids these days feature luscious looking ladies as objects of desire, and Fastway is generally no exception. As Fast Eddie says, "We always like to have at least one pretty

woman in our videos. We aren't that good to look at so we figure we might as well give all the blokes a bit of fun!" *Tell Me* does feature a woman in it: an elderly lady who just can't understand why she is the center of attention! Hmm ... wonder what the "blokes" think of this?!

Fastway enjoys making videos with a bit of a plot to them. *Tell Me* is no exception. "We might eventually get into using in-concert clips for a song," Fast Eddie admits, "That might be if we get to make three or four videos from an album. But we have a very good production team now and we're very content with the style of videos we're producing."

"On each of our videos we've tried to capture the excitement of Fastway on film," Fast Eddie adds. The band has so far been quite successful at accomplishing this task. Concert tours and playing your hearts out on a stage are good ways to reach people; but Fastway's clips may be the added edge that has made them a bigger success in America than at home. Perhaps when one of Britain's proposed music channels gets into action hometown fans will appreciate Fastway like Americans already do! □



Fastway: "We were able to record our new LP because of our popularity in America."

W.A.S.P.

rock and roll outlaws



W.A.S.P. (left to right): Randy Piper, Tony Richard, Chris Holmes, Blackie Lawless.

West Coast Wildmen Score With Debut Disc.

by Adrienne Stone

"I've seen a lot of groups come and go, and if there's one band that's going to make it that's W.A.S.P.," predicts Quiet Riot's garrulous vocalist Kevin DuBrow.

W.A.S.P.? That uncouth band of heathens whose leader, Blackie Lawless, is notorious for casting chunks of meat into the audience and sliding the remaining blood down his gullet? The deranged demons who bind a loincloth-clad female onto a "rack," then "slit" her neck until she shakes and convulses into oblivion?

"They make Motley Crue look like John Denver!" continues DuBrow. "Motley Crue talk too much and don't back up their words—for sheer craziness, Alice Cooper was the greatest. Motley Crue are the new Kiss and W.A.S.P. are the new Alice Cooper!"

Pretty heady words, but let's consider the source for a moment: Kevin DuBrow was

struggling in the "here today, gone tomorrow" Los Angeles rock scene for seven years before finally bringing his work to commercial fruition two years ago. So he certainly knows from whence he speaks. He maintains, "Blackie is a clever guy. He's from the old school out here. Of that school, there was Van Halen, Quiet Riot and Blackie. Now it's

his turn to shake up the world."

And shake it up he has. With their premier single, *Animal, I F**k Like A Beast* selling 60,000 copies worldwide (before being banned by the English Parliament and pulled from the shelves there), the quartet sent listeners reeling in shock at the blatant lyrics. Ultimately, the ensuing furor led to the

single's omission from their debut LP, **W.A.S.P.** Their stage garb, too, might be deemed offensive by some — leather chaps and buzz saw codpieces. Their cameo appearance in the motion picture, *Ragewar*, gave a jolt to movie audiences nationwide. Their two videos, *Love Machine*, and *I Wanna Be Somebody* had to be shot twice each — a "hot" version for the European market and a more subdued one for the U.S.

Yet, it is on stage where W.A.S.P. is at the height of their shocking splendor. With Blackie, the imposing 6-foot-4-inch black-maned bassist and chief songwriter glaring into the audience, and his partners in crime; the 6-foot-5-inch blond guitarist Chris Holmes; dark, curly-haired Randy Piper and drummer Tony Richard providing ample support, a W.A.S.P. show is nothing less than a metal spectacle.

But, let's backtrack a bit. Think back to 1975. There was a glam rock band called the New York Dolls kicking up a lot of dust in the underground. They were among the first bands to wield a stick of mascara to their naked faces, while selling themselves as a band. Toward the end of their reign as the Glam Queens of rock, a 20-year-old guitarist named "Blackie" joined the gang.

"I was just happy to be there for the ride," reminisces Blackie. "But I learned a lot." Six months later, after tasting success and excess, the Dolls, for all practical purposes, broke up. With nowhere else to go, Blackie packed his bags and guitar and made tracks for Los Angeles. This was early in 1976, when bands like Kiss (his old pals) and Queen were all the rage. Glitter and glam were fading out and making way for hard rock (Van Halen and the first incarnation of Quiet Riot), which would later be termed "heavy metal." Blackie joined ex-Dolls bandmate Arthur Kane in a short-lived union named Killer Kane before heading off in his own direction. He then formed a succession of bands; including Circus, Circus, in which his theatrical ideas first emerged and Sister, with guitarist Piper. Sister was really the birth of the Motley Crue school of dress — long, jet-black-dyed hair, leather monsterman outfits and a pentagram embedded in their logo — and this was in 1978!

Sadly, Sister with their shockrock/black magic attitude was a band before its time. Sneers Blackie, "I've dabbled in the arts of witchcraft — but it's all bull."

Once again, Blackie's future looked dim, all his plans were placed on the back burner. But, like DuBrow says, Blackie really *is* a clever guy.

When Blackie first hit upon the idea for W.A.S.P., in September 1982, he envisioned a simple recording project, not the chaos inducing band that's gone on to eclipse the most outrageous groups in the annals of rock music. Says he, "We didn't intend to be what we are now. But our egos got in the way. I come from a long line of showpeople. My dad worked in Vaudeville as a boy. That's what I feel W.A.S.P. is — electric Vaudeville. We're not doing anything that they didn't do, we're just using electric guitars — taking the same package and wrapping it up a little bit different."

Among the first changes in the wrapping was utilizing Blackie's "psychodrama"

approach to performing. "We take the idea that is on stage and get the audience involved. You always see people flocking to see various atrocities. That stuff goes over real well," explains Blackie.

But the question on the lips of future fans is, "Can they put out, or is psychodrama merely a smokescreen for underdeveloped musicianship?" Well, surprise! The music is hard-driving, instantly-memorable rock and roll. It's the kind of music that you listen to and then hum all day long. It's heavy metal only in respect to the band's stance and philosophy. Outside of that, there is no dearth of melodic punch. Songs like, *I Wanna Be Somebody*, *Love Machine*, and *Tormentor*, blend volatile hard rock riffs with mellifluous harmony. "When we first started this," explains Blackie, "we felt that there had never been a real heavy metal band with decent harmonies. Tony and Randy can help

carry a tune, not just scream their lungs out. It's an interesting fusion."

And they're versatile as well — consider their ballad, *Sleepin' In The Fire*, included on the **W.A.S.P.** LP. The evocatively haunting lyrics and stirring harmonies render even the most staunch metal opponent enraptured. But, just as Blackie's vocals have you reaching for a tissue to wipe your tears, the band will assail you with an all-out metallic attack.

Only one question remains — why call themselves W.A.S.P.? And why the insinuating abbreviations in the band's sobriquet? "A wasp is the only insect that can keep on stinging and not die," smirks Blackie. "Think about that for a minute." Then, laughing, "And I've put that theory to use!" Yep, that Blackie sure is a clever guy. Yet whether this survivor and his comrades in arms can go on stinging potential victims remains to be seen. □



Blackie exhorting the crowd: "I like to see everyone get a little crazy."

IMPORT ALBUMS

Rating system: *****=excellent ****=very good ***=good **=fair *=poor

by Andy Secher

Marino, Target

This talented Japanese quartet have chosen to name themselves after Canadian guitar hero,

Frank Marino. While the reason for such a move is not apparent on the band's debut LP, *Target*, it must be said that the Mahogany Rush axe slinger would probably have sold his favorite SG in order to make an album this good. From the first crashing chords of *Want You* to the frenzied fury of *Roll To Death*, this is an album that rocks with a passion and intensity rarely heard. Unfortunately, most of Marino's lyrics are sung in Japanese, but for true metal heads, the band's riveting guitar licks and over-the-top approach makes that seem irrelevant.

Rating:****

Di'anno, Di'anno

After numerous false starts and failed attempts, former Iron Maiden vocalist Paul Di'anno has finally returned to the scene with his self-titled solo album. While Maiden fans expecting a metal feast may be disappointed by the more accessible approach assumed by the band on tracks like *Flaming Heart* and *Razor Edge*, Paul proves that his pipes are still in first class working order. It seems likely that *Di'anno* will be getting American distribution in the near future, and a Stateside tour is in the works for early 1985.

Rating:***

Holland, Holland

The success of American rockers like Quiet Riot and Ratt has convinced many European metalists to drop the demonic rock facade in favor of good, loud metal anthems. Holland is a band more concerned with partying than with satanic rites, a fact which helps make their debut album rollicking good fun from start to finish. On tracks such as *Shout It Out* and *Break Out The Booze*; guitarists Kenny Nicholson and Bob Henman, bassist Graeme Hutchinson, drummer Marty Day and a vocalist known simply as Doggy; rock with a free-spirited energy that should please any party-hearty headbanger.

Rating:***

Chateaux, Fire Power

Traditional hard rock has always relied more on power than subtlety and imagination, a fact made abundantly clear on Chateaux's latest vinyl effort, *Fire Power*. While the band's creative ideas would probably have trouble filling a thimble, the hard charging sound of Krys Mason, Tim Broughton and Chris Dadson obliterates everything in its path with sheer metallic vitality. Such cuts as *Rock and Roll Thunder* and *White Steel* prove once and for all, that creativity is one ingredient that's not necessary to make satisfying hard rock.

Rating:***

Le Griffe, Breaking Strain

The British metal quintet Le Griffe approach their musical task with the attitude of blue collar workers on a construction site. There's little wasted effort, and few unnecessary frills; this is working man's rock delivered with power and precision. Vocalist Chris Hatton, guitarists Paul Wood and Amos Sanfillipo, bassist Kev Collier and drummer Martin Allen have learned that the k.i.s.s. philosophy still works — keep it simple, stupid. □

Rating:***

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My favorite heavy metal videos are: _____



Janet Macoska/Kaleidoscope

Paul Di'anno: His first post-Maiden album proves his vocals are as strong as ever.

LEGENDS OF ROCK

by Andy Secher

EMERSON, LAKE AND PALMER

If ever there was a band that represented both the best and worst elements of rock and roll, Emerson, Lake and Palmer was it. Utilizing amazing instrumental virtuosity along with a penchant for bizarre concert spectacles, ELP's forte quickly became turning simplistic rock tunes into overblown examples of musical excess. The critics despised the trio with a passion bordering on the obsessive — yet the fans ate them up.

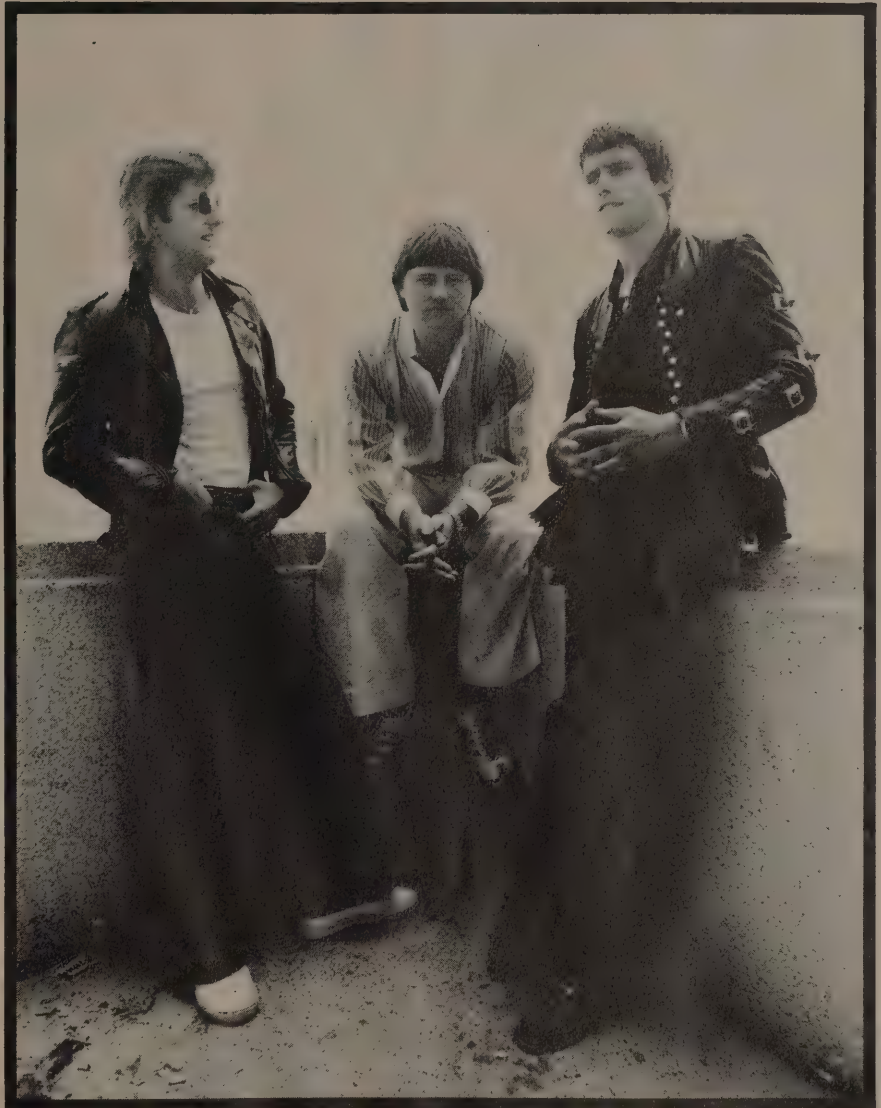
The band was formed in 1970 when Keith Emerson, then keyboardist for English progressive rockers the Nice, ran into old acquaintance Greg Lake, at the time bassist/vocalist for King Crimson. The pair saw a natural affinity in their baroque musical perspectives, and according to Lake, decided to put together "a supergroup to end all supergroups." First the duo concocted a plan to hook up with guitar legend Jimi Hendrix and his drummer Mitch Mitchell. But those visions were quickly cast aside. According to rock legend, Hendrix and Mitchell arrived at Emerson's home one evening flanked by a pair of hefty bodyguards instantly nullifying any intentions Keith and Greg had.

The pair decided that if they couldn't have Hendrix, they'd go without a guitarist, and recruited former Atomic Rooster drummer Carl Palmer to complete the group's lineup. After a rehearsal period which as Emerson fondly recalled, "often consisted of jamming for days on end," the band made their debut at the 1970 Isle of Wight Festival. (Ironically, this would prove to be Hendrix's last official concert appearance.) The reaction to Emerson, Lake and Palmer was immediate and overwhelming. "They take rock to new heights of pomposity," cried one British journal. "Unquestionably the next major act," heralded another. They were both right.

"We wanted to expand the boundaries of conventional rock," Lake explained. "Keith already had a reputation as an extraordinary keyboard player. Carl and I thought it would be interesting to push our talents to the limit — that's what the band was about. We wanted to make music that ran the spectrum from hit singles to classical pieces."

The band quickly set about reaching their goals, releasing a self-titled debut album that, while giving free reign to Emerson's keyboard contortions, retained a degree of rock and roll fundamentalism. Those basics were soon to vanish, however. By the time the band's second album, *Tarkus*, was unleashed on the unsuspecting masses, Emerson's rampant ego had run amuck. His increasingly eclectic synthesizer work turned virtually every number into an opus comprised of an endless series of grunts, groans and wheezes — all produced by his 10 talented fingers.

"There's no question that Keith could occasionally get carried away," Lake said. "But it was interesting, and it was exciting



Emerson, Lake and Palmer: "We did a lot of things ahead of our time."

— and on top of that it sold a lot of records, so we kept it up."

Goaded on by the success of their first two albums, the band decided to pull out all the stops, recording a rocked-up version of Mussorgsky's *Pictures at an Exhibition*. The record soared to the top of the charts, establishing ELP as one of the most popular bands in the world. The group took their *Pictures* show on tour, where Emerson's organ-stabbing, piano humping antics drew as much attention as the group's music.

Following the success of *Pictures*, the band's approach continued to meander between classical gibberish and pure pop commercialism — with the results becoming less and less satisfactory. While such albums as *Brain Salad Surgery*, and the aptly named

live disk *Welcome Back my Friends to the Show that Never Ends*, continued to place the band in the upper reaches of chart success, it was clear the group's days as a creative force were numbered.

Like old generals, ELP never actually died, they simply faded away. Yet, vestiges of the band remain with us — Lake has a solo career and Palmer has resurfaced in Asia, rumors of Emerson's imminent re-emergence on the rock scene continue to abound.

"ELP did a lot of things ahead of their time," Lake explained. "I think most of the material still holds up rather well. Of course, some things sound a bit dated, but that's to be expected. After all, we were a band determined to try something different." □

QUEENSRYCHE



Paul Natkin/Photo Reserve

Queensryche: "We have our own look and sound."

the new metal royalty

Seattle Quintet Aim For The Top With **The Warning**.

by Andy Secher

Combining the vivid lyrical imagery of Rush with the sonic power of Judas Priest, Queensrÿche have quickly blossomed into one of the most distinctive and exciting bands in heavy metal. As shown on their first full-length LP, *The Warning*, vocalist Geoff Tate, bassist Eddie Jackson, drummer Scott Rockenfeld and guitarists Chris DeGarmo and Michael Wilton, have exhibited a rock-solid sensibility that belies the band's short recording history. Recently, *Hit Parader* sojourned to the band's hometown of Bellevue, Washington, to speak to the group that many rock experts predict will be metal's next superstar attraction.

Hit Parader: Does *The Warning* have any particular significance as an album title?

Geoff Tate: It's just a song on the album. There's no special meaning to it. We're not trying to warn everyone about some impending disaster or cataclysm. We're a very positive rock and roll band; none of that devil

worship crap for us. Queensrÿche is very concerned with our lyrical content. Our music is far more important to us than the pose that so many other heavy metal bands are using.

HP: So many hard rock bands reject the heavy metal classification. How does

Queensrÿche react to it?

Chris DeGarmo: We are a heavy metal band. To us there's nothing wrong with that. A lot of people think of metal as two chords being repeated over and over. That's not our concept of the form at all. We don't see any reason that heavy metal can't cover a very wide musical area; ours surely does. The reason we like to be called metal is because we depend on guitars to supply a major part of our sound.

GT: We've never really been influenced by other heavy metal bands. In fact, today we listen to every other type of music except metal. We're much more concerned with creating our own type of music than following the lead of others. We're not that interested in the studs and hairspray look that the form seems to thrive on. We have our own look and our own sound, and while we're proud to

be called heavy metal, that doesn't mean that we sound like anyone else.

HP: Unquestionably you've developed your own sound on **The Warning**. How long did it take you to record the album?

GT: It took us about three months to finish. There were a lot of details that we had to work very hard on. The basic tracks weren't that hard for us to do, but there were production things we did which took a great deal of time and money. We went way over budget with the album, but the results speak for themselves. We'll never do anything halfway. We'll never settle for something that doesn't meet our expectations. This album does.

CD: We had a lot of the material ready long before we went into the studio. We had toured last year after the release of our EP, and we played a lot of the songs on the new album during that tour. We had to — the EP only had four songs, and it's tough to play a half hour set with only four songs.

HP: That's an unusual way of operating. Most bands wouldn't dare present unknown songs in concert — especially a young band on their first national tour.

Eddie Jackson: We knew the material was strong, so we didn't have anything to worry about. If the new songs were garbage, we probably would never have even gone on tour at that point. But we knew we were ready, and the experience of going on the road was a big help to us.

GT: It allowed us to test the songs in front of a live audience. We found out if certain numbers didn't go down as well as they should, and we worked on them. By the time we got into the studio we knew exactly what needed to be done.

HP: How different were your recording procedures on this album when compared to your EP?

CD: You can't compare them. We did the EP on our own with a very limited budget. We did those songs in a local studio with the hope of attracting some record label interest. When our managers heard the tapes, they thought they were good enough to be released the way they were. This time we recorded in England with James Guthrie as our producer. He's the guy who worked on Pink Floyd's **The Wall** and Judas Priest's **Hell Bent For Leather**. He really helped us get the sound we wanted. His input was invaluable.

GT: **The Warning** is a much more mature album than our EP was. We've been able to spend the time and money needed to make it the album we wanted. I imagine over the years we'll become a little more at home in the studio, but I'm sure we'll never rush ourselves. The only problem with taking three or four months to make an album is, that really cuts into your touring time. We expect to be on the road for a long, long time, and when you have to spend time writing new material and recording, the pressure can really build up.

HP: What's your opinion of the heavy metal today? Are there many bands that you admire?

CD: We respect a lot of the bands out there,

"We respect a lot of other heavy metal bands — but there aren't many we admire."

Paul Natkin/Photo Reserve



Geoff Tate: "We took over three months to finish this album."

but there aren't that many we truly admire. We also think there are certain groups who are much more into image than they are into music. That stinks. Those guys won't last very long. The groups that have managed to survive for a long period of time are the ones who have a lot of substance to back up their image. That's what we have as well.

GT: So many bands seem to be clones of

other groups. That's why we don't want to be influenced by any of them. We're not going to start wearing makeup on stage or riding motorcycles. We have as dynamic a stage show as anyone. But it's the music that is the star attraction, not the stage set. For Queensrÿche, that's the way it will always be. □

Black Sabbath

Legendary Group Once Again Seek
Vocal Help.

by Winston Cummings

"This is getting a bit ridiculous," Black Sabbath's guitarist Tony Iommi said with a tired look in his dark eyes. "We thought we were ready to begin recording our new album, but then we realized that the band really wasn't as good as we wanted it to be, and more changes would have to be made. Black Sabbath has an incredible reputation to live up to, and I'd quicker dissolve the group than do something that would hurt Sabbath's legacy."

The matter that Iommi is referring to in such somber tones is the recent sacking of new vocalist David Donato — the man who replaced Ian Gillan, who replaced Ronnie James Dio who replaced Ozzy Osbourne. Donato was a handsome West Coast belter whose vocal power was reputed to be second to none. The problem, however, was that Donato's arrogant attitude immediately told Iommi, bassist Geezer Butler and drummer Bill Ward that he was someone to keep their eye on.

"David acted like a star from the day we met him," Iommi said. "There's nothing wrong with that, but we've had enough trouble with egomaniacs in this band over the last few years. We want someone who's confident, yet we're also looking for a bloke we can get on with. The answer may be to find somebody British."

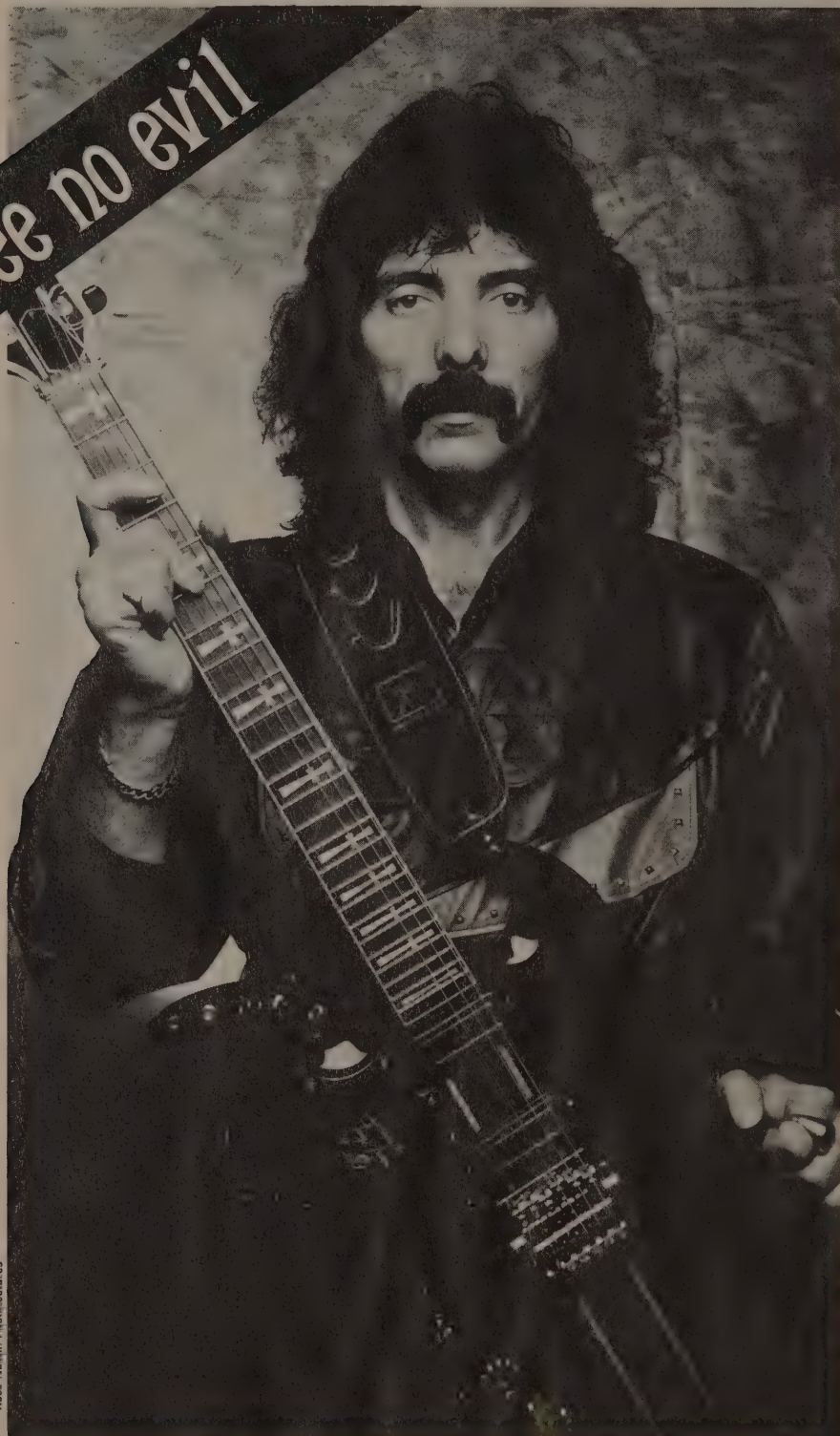
Another problem with Donato was that the singer had trouble getting along with the band's new producer Bob Ezrin (noted for his work with Kiss). Evidently, Donato wanted to sing his way, while Ezrin and the other Sab members had something all together different in mind. "It was a matter of opinion pure and simple," Iommi said. "We want a singer to fit into our approach, while some of the people we've had in the band recently want us to basically become their backing band. I've been involved with Sabbath for fifteen years, and I'm not about to let anyone new come in and tell me how things should be done."

With Donato's quick departure from the scene, Sabbath find themselves back at square one. To remedy their vocal situation, the band has decided to return to their native Britain and conduct a national talent hunt. A similar exercise conducted by the band in California last year resulted in Donato's hiring.

"We're a very British band, and we've learned that we need to have British blood in the group," Tony continued. "That's what we tried to do with Ian Gillan last year, but Ian's mind was everywhere but in Sabbath. The stories of the Deep Purple reunion has already begun, and we knew that his tenure with us would be short. We were located in California at the time that Ian split, so we decided to see if the local talent would meet our needs. We thought we had found the answer with David, but unfortunately that didn't work out, now we'll head home to England and find a singer who can be with us for the next ten years."

Hmmm ... Is it possible that Iommi may be contacting a certain Mr. Ozzy Osbourne about rejoining the band he fronted for over a decade? The metal rumor mill has been buzzing as of late with the possibility that the Oz would consider working with Sabbath again — even if it was just to record an album. While Iommi won't deny that he has spoken to Osbourne in recent days, he insists the matter was personal, not business.

"I just asked him how things were going," Tony said. "There was nothing at all to do with recording together. We're looking for someone new who can come in and blow everyone's mind. The days with Ozzy are a thing of the past. Maybe we'll work together on some project in the future, but now is not the right time. Our future lies with finding the best young vocalist in Britain, and showing everyone why Black Sabbath is still the best heavy metal band in the world." □



Tony Iommi: "This is getting ridiculous."

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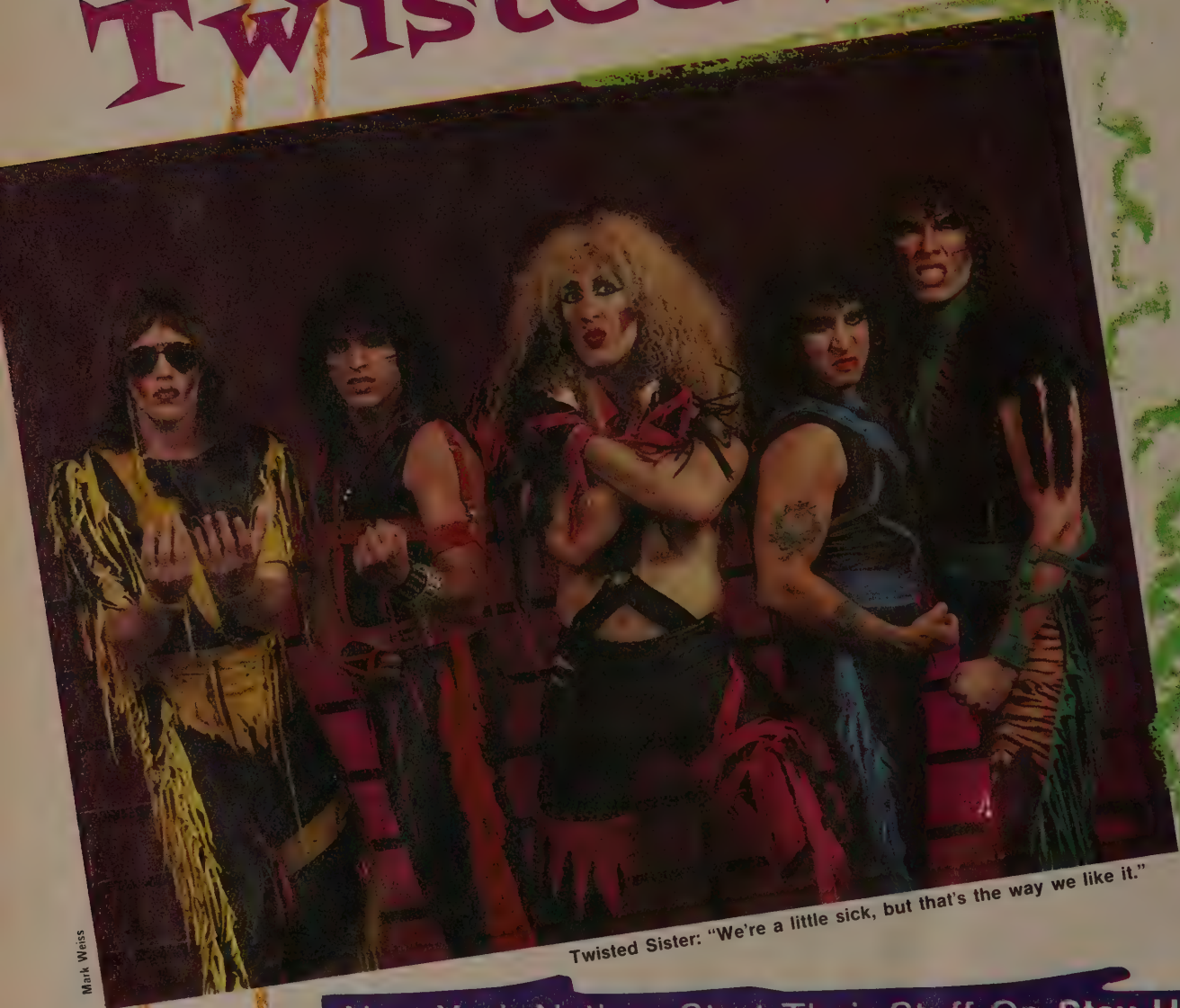
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Twisted Sister



Twisted Sister: "We're a little sick, but that's the way we like it."

New York Natives Strut Their Stuff On Stay Hungry.

by Andy Secher

the
night
stalkers

Make no mistake about it, Twisted Sister have always done things their way. Whether it was wearing outlandish makeup and women's dresses on stage, or playing ear-shattering metal at the height of the disco era, these Long Island, New York natives have made a career out of being one of the most outrageous and controversial groups in the annals of rock and roll.

There was only one way for this band to get noticed, and that was to be as outrageous as possible," the band's lionine-tressed vocalist Dee Snider said in his raspy voice. "People see us today and say, 'Oh yeah, those guys are wearing makeup because of people like Motley Crue.' Twisted Sister was doing it back in 1976. Our philosophy has always been to do anything to become famous, even if it included going to the fat lady shop and pulling a few items off the rack."

Snider and the rest of Twisted Sister — Jay Jay French (guitar), Eddie Ojeda (guitar), Mark "The Animal" Mendoza (bass) and A. J. Pero (drums) — have come by their bizarre image honestly. As Dee explained, "We grew up on bands like Alice Cooper and Slade, groups that had a lot of visual theatrics to go along with the music. We were really into the glitter era bands and we incorporate certain elements of that into our show. We were looking for a certain amount of shock value, so we borrowed what Cooper was doing and took it one step further."

Despite the band's well-planned assault on the rock world, it's been a long, hard struggle for Twisted Sister to reach their present status in the metal hierarchy. Formed nearly a decade ago, the group spent years playing the Long Island club circuit, building up a fanatical local following. Yet, despite their New York area success, record companies turned their backs on the band, calling them merely a local phenomenon.

"Can you believe that?" Snider said with annoyance. "There we were, the biggest band in the New York area — a group that was filling 3,000 seat halls twice a month — and all the record people would say was, 'It won't play in the Midwest.' We told them they were wrong, and thankfully we're proving them wrong now, but back then all they'd do was look at us and hold their noses in disgust."

Realizing they were banging their heads against a wall of American record company indifference, Dee and the boys decided to travel to England where they felt their bizarre approach was sure to meet with a more receptive attitude. What confronted them in Europe, however, was more than even Twisted Sister could have hoped for.

"There was an immediate feeling of rapport between us and the fans there," Dee commented. "They understood what we were trying to do and they got into it. The record companies were a lot more open in their attitudes, and we were able to sign a recording contract without any problems. That first album never got released in America, but it brought us to the attention of Phil Carson from Atlantic Records who signed us to an international deal. The only reason our second album, **You Can't Stop Rock And Roll** came out in America was because we were popular in England."

Even with the support of a major label, **You Can't Stop Rock And Roll** barely dented the U.S. charts. The record eventually sold 100,000 copies, however, convincing the label that Twisted Sister did, in fact, have a future as a Stateside attraction.

"Our philosophy has always been to do anything to become famous."

"The label didn't believe in us with the last album," Snider said. "They released it only because we had signed that international contract in England — and they were obligated to do it. They didn't even give us any tour support; we toured using our own money, and believe me, that's a tough way of doing things. But **You Can't Stop Rock And Roll** was the album that would not die. The label was amazed. There they were pouring zillions of dollars into bands that were selling 25,000 units, and here we were selling 100,000 copies of an album they didn't want any part of."

"The success of the last album convinced them to go all out with our latest album, **Stay Hungry**," he added. "They're making up for lost time now. They've opened their eyes and seen we're not just a bunch of weird-looking guys — we're a damn good rock and roll band. They finally realized that we've been telling them the truth — with a little help, Twisted Sister can be one of the biggest bands in the world."

With **Stay Hungry** shooting up the charts and spawning such anthemic rockers as *We're Not Gonna Take It* and *I Wanna Rock*, it seems that Snider's confidence in Twisted Sister has been confirmed by metal maniacs across the country. In particular, the band's videos for the two aforementioned songs have brought the group into the living rooms of millions of Americans — a thought that will surely make parents everywhere sleep easier at night.

"Our videos do have a certain 'us against them' mentality," Snider said. "Fans who have a father who doesn't want them to listen to rock and roll can relate to the kids in our videos. It's every parent's nightmare that their kids may grow up to look and act like Twisted Sister, and we play that up to the maximum. The stories for the videos are loosely based on my own childhood, so I know what the kids out there are going through."

The videos for *We're Not Gonna Take It* and *I Wanna Rock* are also notable for the appearance of actor Mark Metcalf, who plays the mean-spirited father. Metcalf first rose to fame as the sadistic Niedermeyer in the film *Animal House*. As it happens, Niedermeyer is one of Snider's heroes, and the opportunity to work with Metcalf on the band's clips was a dream come true for the vocalist.

"It's unbelievable what a little success can do," Dee joked. "When we were going over the script for the video I mentioned how I was a big Niedermeyer fan, and how great it would be get him in the video. The director just looked at

me and said, 'We'll get him.' I couldn't believe it."

"He has the perfect attitude to play the father in our clips. People just look at him and hate him, then when he opens his mouth you hate him even more. He was a great sport about everything though. There was one scene where I had to pull him down a staircase by his hair — he didn't even complain — he's my kind of man."

With their videos receiving national exposure, their album scaling the charts and their international tour a sellout success, it seems all is right in the world of Twisted Sister. Snider admitted the band's current success has made all the years of trial and tribulation worthwhile. "Sure it's great," he said. "It's what I've dreamed about for years. I love it when people come up and ask for an autograph on the street. I like it even more when it's a mother who says, 'Oh, my little son loves you, and I think you're so nice.' I just tell them, 'If you think we're nice lady, check us out in concert.' We're a bunch of sick muthas — but that's the way Twisted Sister likes it." □

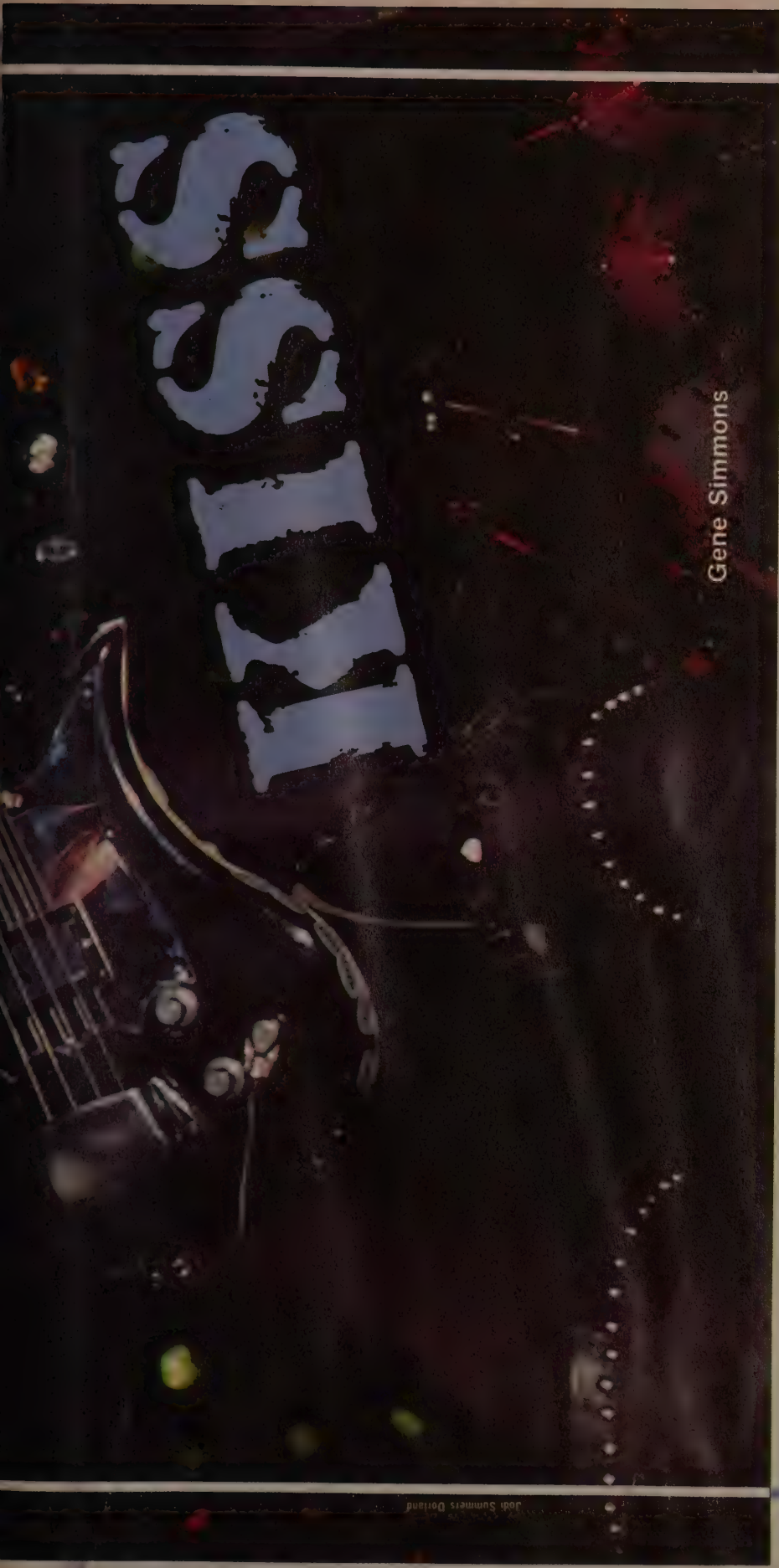


Mark Weiss

Dee Snider: "We're into taking shock rock one giant step further."

ON THE
SET WITH...





Joe Summers/Dorland

Gene Simmons

—— A Behind-The-Scenes Look At The Making Of Heaven's On Fire. ——

by Rick Evans

"We wanted to get a more basic and exciting feel on this video," Kiss' Paul Stanley said as he relaxed on the set of the group's latest clip, *Heaven's On Fire*. "The last videos — *Lick It Up* and *All Hell's Breaking Loose* — had a lot of distractions. There were beautiful women dressed like Amazons everywhere, and lots of special effects. This time we wanted to present Kiss, not a lot of irrelevant flash."

In many ways the clip for *Heaven's On Fire* reflects the "return to basics" approach that has characterized Kiss' reappearance at the top of the hard rock realm. With the video's emphasis on the bandmembers, rather

than on a carnival-like sideshow, Kiss has loudly and proudly proven that they remain one of the most exciting and recognizable groups in the history of rock and roll.

"Videos are a natural for us," Stanley explained. "We've always been one of the most visual bands around, so the transition to a video format has been easy for us. We tend to think of songs in production terms, whether it's for the stage or for video. When we got around to planning the clip for *Heaven's On Fire*, we just followed our instincts. They've never failed us before."

While music videos are a relatively new phenomenon, making films to highlight their musical exploits is old hat for Kiss. Almost a decade ago, the then "masked marauders" utilized video as a way of taking their onstage excitement to all corners of the world.

"We used clips of our concerts as a promotional device long before it was fashionable," Stanley explained. "We would film certain songs in concert, then send them to the Orient or Europe. That way we could get a lot of extra publicity for an album without having to tour there. It was a great way to promote our image. The success we had with it was a major reason other bands started to use video to hype themselves.

"Kiss has been a pioneer in so many areas," Paul stated with typical candor. "Just look at the music scene today and you can see our influence everywhere. Do you think bands like Motley Crue would be using makeup if it wasn't for us? I'm not putting them down at all — they're a great band. I'm just saying their success justifies what we were doing more than a decade ago."

The group's creative use of video heralds a future career for Stanley and bandmate Gene Simmons — the movies. Simmons recently completed his first Hollywood role, co-starring with Tom Selleck of **Magnum P.I.** fame in the film **Runaway**. Stanley too, has big screen aspirations.

"I'll never give up playing rock and roll, but I'd like to get an acting career going as well," he said as he fluffed his shoulder-length mane of black hair. "There's not that much difference between performing on stage and acting in front of a camera. I'd be pretty good at it. Gene's been having the time of his life making **Runaway**. I want to get into the action too. We're all acting a bit more in our videos, especially *Heaven's On Fire*, so I think a transition to the movies would be rather easy."

Despite his eagerness to enter the world of film, one of the things that Paul has found difficult to handle has been the "dead time" between shooting scenes on a video set. While filming *Heaven's On Fire*, hours often passed before the video crew was ready to roll the cameras for the next scene. Although the clip only runs for a few minutes in its finished form, the video actually took better than 15 hours to shoot.

"I've always been a very active guy," he said. "Sitting around and waiting has never been something I've enjoyed, whether it's on a video set or on the road. At least

on the road you can wander around and occupy your time. When you're shooting a video you're forced to just hang there and be on call in case they need you. We keep a lot of pretty women around, so if it gets too boring, we have some interesting diversions."

No question about it, when it

"We just follow our instincts with our videos — they've never failed us."

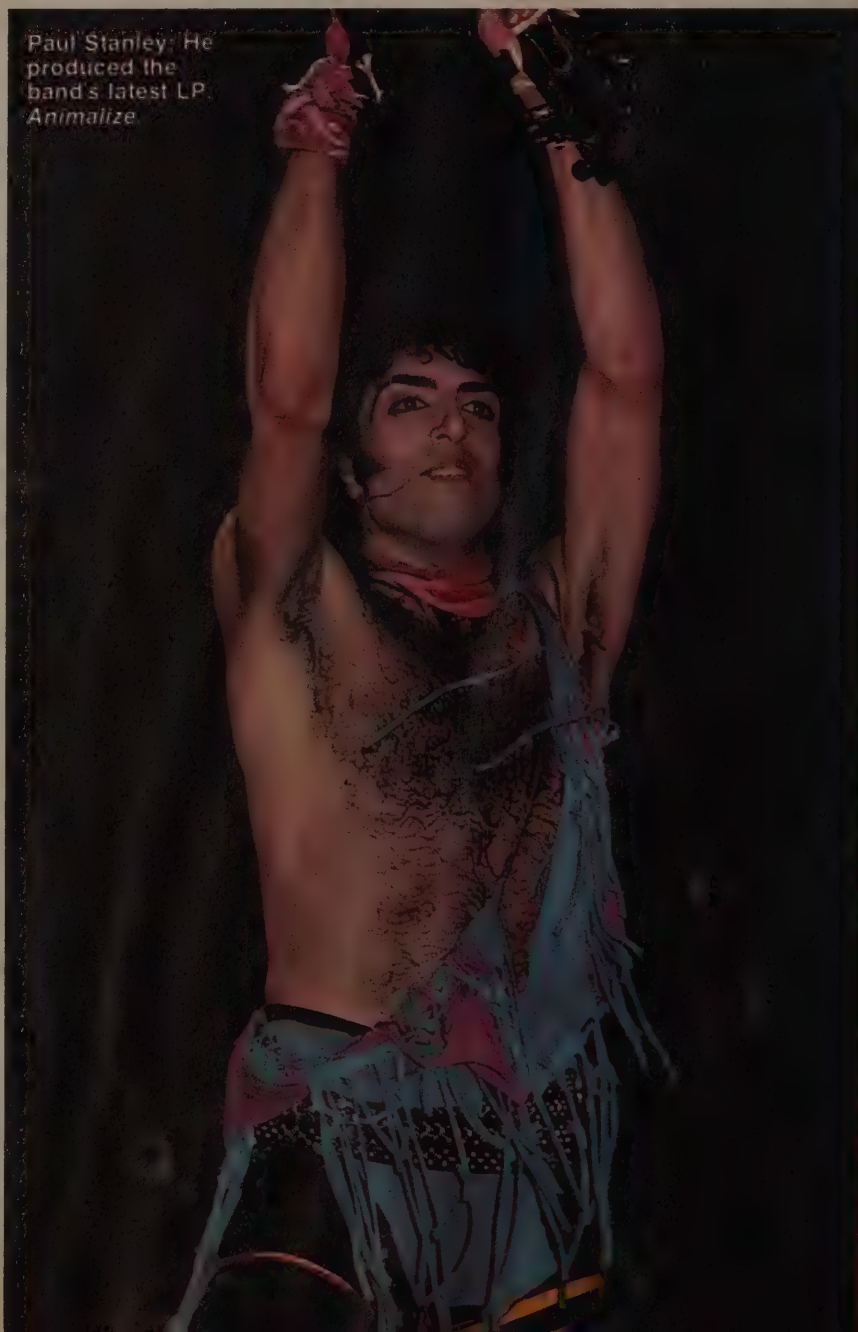
comes to diversions, Kiss have the best. But, in the same regard when the band chooses to work, there are few rockers who can focus their energies with more power than Messrs. Stanley, Simmons, Carr and St. John. Aside from writing, recording and producing

their albums by themselves, the band have also taken on the responsibility of devising their own video attack.

"We've had some good assistance from people like Martin Kahan, who produced our last two videos," Paul said. "But the ideas for the clips are all ours. Nobody knows how to present Kiss better than we do. We've never been shy about speaking our minds if we felt the situation called for it. With *Heaven's On Fire*, we decided exactly what we wanted in the clip. Then we told the producer how we wanted it done. We don't want to limit his creativity, but after all, we're talking about our careers. Kiss has always been a very head-strong band, we're the ones who have to take the heat when things go bad. But we're also the ones who get to stand in the spotlight and hear the crowds cheering." □

Paul Stanley: He produced the band's latest LP, *Animalize*

George Desota



INSTRUMENTALLY SPEAKING

by Michael Shore

If you've ever noticed guitar ads, you must have seen the Kramer guitar ads with Edward Van Halen in them (or the bass ads with Billy Sheehan). Maybe you wondered why Edward Van Halen and Billy Sheehan endorse Kramer guitars and basses. It's simple: they're very good instruments.

Kramer guitars have been around since the mid-'70s. They initially became loved for their Stagemaster series — featuring bodies of lustrous fancy walnut and curly maple with neck-through-body design and the distinctive U-shaped chrome headstock. Since then, though, Kramer's forged on with a bewilderingly extensive selection of new designs, all as solid and beautifully made as their first eye-catching ear-grabbers. There are now five different lines of Kramer guitars, Stagemaster, Pacer, Voyager, Vanguard, Duke; one series of bass guitars (Pioneer); and a few special guitar offshoots that stand alone.

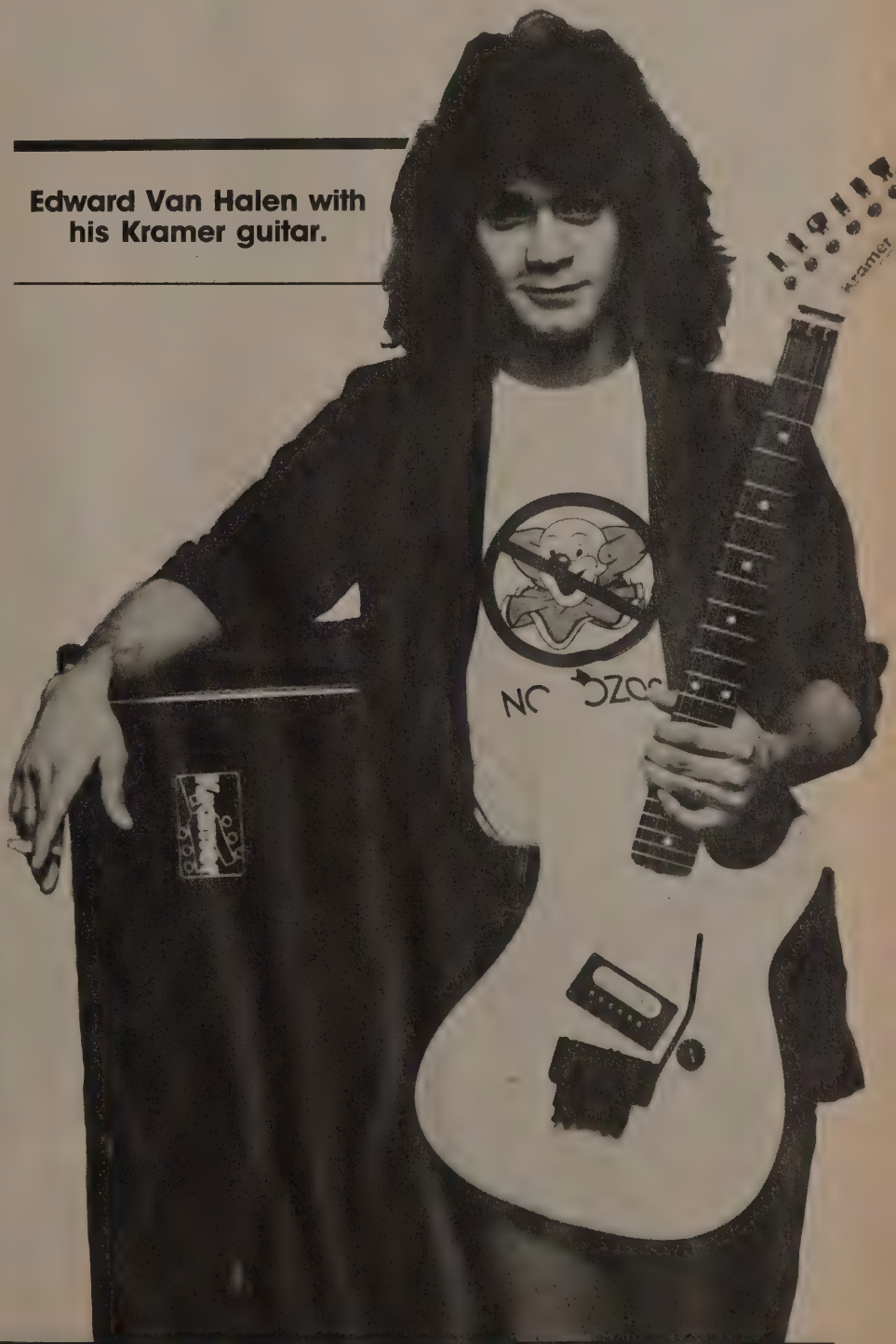
These are the Floyd Rose Signature guitar, with a B.C. Rich-style body and the superb Rose locking tremolo and the new Barretta currently used and endorsed by Edward Van Halen. Within each line there are Imperial, Custom and Special models each with varying pickup selections (one or two humbuckers), three single-coils, two single-coils and a lead humbucker, etc.) and hardware/finish features. The Duke line is a very sensible and workable knockoff of Steinberger's sleekly innovative future-shock design — sensible because it's *much* more affordable than a Steinberger, workable because it's well-made and playable. Voyagers have Explorer-style shapes: Vanguards resemble the old Flying V. Pacer, Voyager and Vanguard guitars come with Floyd Rose locking tremolos, or with optional ESP Flicker non-locking tremolos, one of the very best non-locking systems available. Prices vary from model to model within each series, generally from \$500 (for the Duke) up to about \$1,000. As always, you get what you pay for, in this case a super-solid, racy axe that's worth the cash if you can afford it.

Kramer's newest item, the Barretta, may be their most playable guitar yet. It's basically a mass-production version of the oddball axe Edward Van Halen made himself. It mirrors Edward's axe down to the slanted lead-position single humbucker, single volume knob (and no tone knob), sleek Strat-style shape, and Floyd Rose locking tremolo. If you want the

crazy-quilt taped-up finish, you'll have to do it yourself, though. The Barretta lists for about \$1,000, which is steep for such a minimally-appointed axe. But, as the saying goes, less is more, and in this case we mean one smoking-hot guitar. Racy? Pick it up and you can practically feel it. *Vrooom...*

But, if that's too high-priced for you, fear not: Kramer just added *another two* guitar lines to their arsenal, both more affordably priced: the Focus series, with Floyd Rose tremolo standard; and the Strikers, with Kramer's own Flicker-style tremolo. Jeez, will they ever stop? Let's hope not. □

Edward Van Halen with his Kramer guitar.





Zildjian's acclaimed budget-priced Amir line has a new addition, the Power Hi-Hat. It's actually based on Zildjian's Impulse Hi-Hat, which Carmine Appice swears by. The lower hi-hat cymbal has several semi-circular scallop-notches around its edge. Similar to Paiste's famous Sound-Edge design, this results in a brighter, faster sound with more clarity and bite, either opened or closed. It also means you need not ever worry about "air-lock." For more info, write Zildjian, Longwater Drive, Norwell, MA 02061.

Seems like all we've been hearing about lately are them newfangled polyphonic synths that do everything this side of washing dishes. Whatever happened to good old monophonic lead-line synthesizers? You don't have to hunt down a vintage Mini-Moog to bop out those one-finger solos. Now you can get Roland's SH-101, the world's most stageworthy synth. It's now available in brilliant red or blue, as well as the standard gray, and it comes with a strap so you can wear it slung over your shoulder like a guitar. At a weight of just nine pounds, it's easy to get into athletic playing with this baby. The soloing itself will be musically athletic, too, with the SH-101's versatile oscillator/filter/amplifier/envelope/source-mix controls, portamento, modulation, and the MGS-1 (Modulation Grip Set) — a flat thumb-like piece that attaches to the side of the synth for left-hand pitch-bending. Of course, you *could* mount it on a stand. (But why?) For more info, write Roland Corp. US, 2401 Saybrook Ave., L.A., CA 900040.



One of the world's great hi-hat stands is now available in America, through Paul Real Salem/California Percussion. The Capelle Hi-Hat, made in France, features state-of-the-art construction with super-strong, large diameter metal tubing, quick-release clamps, double-reinforced lugs, dual spurs, chain-link pedal connection allowing adjustment of angle and stroke length, plus twin adjustable external non-compression springs to control the action. It's amazingly smooth and precise in feel, and solid as a rock — they don't come any better. For more info, write Paul Real Salem/California Percussion, 745 Oak Knoll Circle, Pasadena, CA 91106.



Total Band Sweepstakes #5 Winners

Hit Parader is proud to report that the response to the Total Band Sweepstakes has been a success so far. Here is a complete list of winners from Total Band #5

The Grand Prize Winner of the Squier Stratocaster by Fender



is Fred Liebl, Jr., PA

Ten second prize winners of the heavy metal album collection are:

Donie Fleming, GA
Ed J. Dalpe, PA
Ruben Williams, TX
Tom Schwab, OR
Troy Truax, OH
Dave Chase, OH
Chris Aller, MO
Richard Macke, CA
Todd Raukis, PA
Stephen Browning, MO

The fifty additional winners of a 1-year subscription to Hit Parader are:

James G. Newton, MO
Jack George, PA
Leslie Jackson, CA
Richard Henry, AL
Chris Boerman, MI
Fernando Cabrera Jr., CA
Lisae Cheche, NJ
James Butler, TX
Myrna Van Halen, CA
Richard Barto, TX
Ruhl Burrows, PA
Charlie Bogen, CT
Lisa Melchert, MD

Bryan Hand, IL
Donna Rogers, CA
Robert Reed, TX
Derrel Lambert, OK
Torja Korelis, NY
Joel Donaghy, IA
Tracey Ledford, GA
Doug Schimmel, IN
Marion Eder, OK
Chad Schmalz, CO
Eric Garcia, FL
Ron Van Mullekom Jr., MI
Mike Stevens, FL
Nick Griffo, CA
Randi Jensen, WA
Ron E. Westby, WY
Scott Morgan, MO
Anthony Ayoung, FL
Norman Vega Perez, NJ
Tim Miller, OR
Scott West, WA
Julie Neale, MI
John Alexander, PA
Debe Schenck, PA
Tommy Vasta, NJ
Joe Rogers, TN
Anola Clasing, MO
David Teague, TN
Joy Insko, WA
Joel Valdez, HI
John Ceci, MI
Kenny Abraham, NY
John Erich, FL
Todd Rauktis, PA
Mike Wolff, MI
Mike Densmore, AL
Bryan Phipps, TX
Robert Roy Roberts Jr., TX

Total Band Sweepstakes #6 Winners

Hit Parader is proud to report that the response to the Total Band Sweepstakes has been a success so far. Here is a complete list of winners from Total Band #6

The Grand Prize Winner of the Roland SH101 Mobile Synthesizer is
Cari Lichtenberg, TX

SH-101

MONOPHONIC SYNTHESIZER



Ten second prize winners of the heavy metal album collection are:

Shanna Bauman, MN
Grayland T. Smith, NC
Lee McDuffie, MO
Shaun Lopez, CA
Sam Lawless, GA
Rosie Munoz, TX
JoAnn Bautista, TX
Doug Barry, NV
Galen Steiner, NV
Karin Sekikawa, CA

The fifty additional winners of a 1-year subscription to Hit Parader are:

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Tom Doggett, KY
Alexandra Ford, FL
Barry Walker, TX
Paul Webster, NY
Paul Clem, CA
Roman Velasquez, CO
David Stirling, CA
Aaron Moskot, IA
Wanda Woolner, Canada
Lance Shiraishi, HI
Ruben Perdomo, FL

Kim Beza, WA
James Betts, AR
Bobby Yester, WV
Mark DeCosta, HI
Scott Stefanski, MI
Ron Vater, CA
Tony Perkins, LA
Michele Ryanczak, FL
Charles D. Martin, IN
Vicky Hicks, IN
Terri Bass, IL
Judie Michioka, HI
Nigel Vonas, Canada
Niely Courtright, PA
Joi Pate, CO
Elizabeth Nudick, NY
Steven Peedo, Canada
Alain Ro-Bastien, Canada
Stephen Baron, FL
Rob Deckard, NC
Chad Hicks, TX
Tammy Frye, TX
Dan Bandzak, OH
Janis Dees, NC
Mathew Bourada, Canada
Linda Stoddard, TX
Laura Caombs, WI
Troy Varlock, FL
Laura Williams, TN
Debi Grady, FL
Christine Gould, RI
Robert Lindsey, LA
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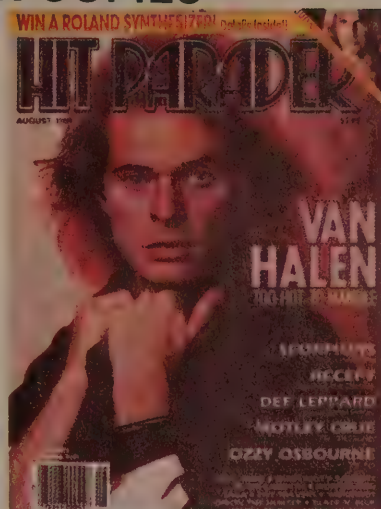
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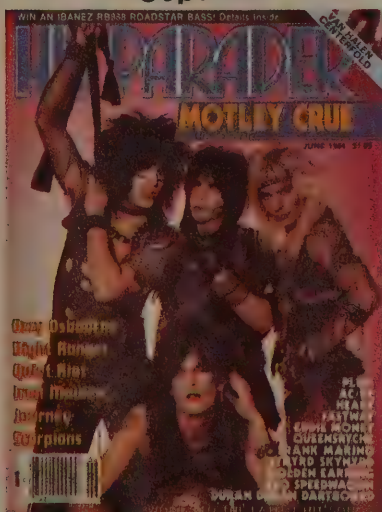
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Aug. 84



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June 84



May 84

March, 1984

Def Leppard — A Year To Remember
Kiss — Face To Face
Yes — Returning With Style
Sammy Hagar/Neal Schon — Rock's Newest Supergroup
Pat Benatar — A Time Of Decision

February, 1984

Ozzy Osbourne/Dark Side Of The Moon
Judas Priest — In Their Own Words
Rush/The Three Musketeers
Heavy Metal/Los Angeles vs. New York
AC/DC — The Impossible Dream

January, 1984

On Tour With Def Leppard
Scorpions/Exclusive New Interview
Billy Idol/White Hot
Black Sabbath — A New Beginning
Van Halen Voted #1 Rock Act

October, 1983

Black Sabbath — Interview with Ian Gillan
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Ozzy Osbourne In His Own Words
Robert Plant — On The Road Again

September, 1983

Def Leppard vs. Iron Maiden
Journey Riding High
Scorpions — Over The Top
UFO — End Of The Trail
Pink Floyd — Off The Wall

August, 1983

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"We don't feel any pressure to make great music."

by Winston Cummings

Def Leppard knows the pressure is on. After only three albums, this British quintet have rocketed into the position of being the most successful act in the hard rock realm with their last album, *Pyromania*, selling an incredible 6 million copies. Now, as they busily complete work on their next LP, guitarists Steve Clark and Phil Collen, vocalist Joe Elliott, drummer Rick Allen and bassist Rick Savage know that the attention of the rock world will be focused upon them looking to see if their success was a fluke, or the beginning of a long reign as the kings of melodic metal.

Hit Parader: How have you reacted to the pressure of success?

Steve Clark: Quite honestly, we never considered it until the press began to ask us about it. We're musicians, and we enjoy making music, so it's hard for us to understand what kind of pressure is involved with making records. It's the thing in life we do best, so we don't feel any pressure at all.

Rick Savage: Making successful albums isn't pressure to us. Playing in clubs where you didn't know if you were going to make enough money to get home that night is pressure. We're very confident about the music we make, and we've enjoyed the success we've had. It's not our style to sit around biting our fingernails and moaning, "What happens if the next album doesn't do as well as this one." That's just a drain of your energy. It doesn't get anything accomplished.

HP: But how do you react to the fact that you're in one of the most successful bands in the world?

SC: It's incredible, that's for sure (laughs). When we were first starting out, we just wanted to be successful enough to make a record and get a tour of Britain. We were all

in our teens, and the thought that playing music would turn into a successful career was nothing more than a dream. I still have difficulty believing it when a fan comes up to me and asks for an autograph. It's okay to ask Jimmy Page or Ritchie Blackmore for an autograph, but me? That's taken a bit of getting used to.

Joe Elliott: Our lives have changed a bit out of necessity, but we've tried to remain the same people as before. We have a lot more responsibility now, and it's a little harder to go wander out in the streets by yourself, because people recognize you. But we all still enjoy getting together, going down to the neighborhood pub and lifting a few pints. That's our main hobby when we're on the road; we have a drinking club. We never get too drunk, but we do enjoy ourselves.

HP: After a best-selling album and three Top 40 singles, what's left to accomplish? Is it possible that having achieved so much so soon may be detrimental to Def Leppard's continued success?

RS: I don't see any way something like that can happen. We're just beginning to hit our stride as a band. If people think the things we've done in the past are good, wait until

they hear what we have planned for the future. Sometimes I get excited just thinking about the potential this group has. Everyone can write extremely well, and nobody's scared to voice an opinion. Probably the biggest problem a band can have is complacency — and that's something that will never be a problem for us. Music is the most important thing in our lives, so we're not about to take anything connected with it for granted.

SC: There's so much left for us to accomplish. Sales aren't the only thing that matters. I'm not saying we don't enjoy selling millions of records, but there's also a lot of room for musical growth. That's something which happened on each of our albums, and I have no doubt it will continue in the future. I could say we'd like a number one album and single, but it's more important to keep improving with each record we do. If we can do that, the sales will take care of themselves.

HP: Have your parents been excited by your accomplishments?

JE: Mine have been very supportive. All our parents came to the last gig of our tour, when we played Hammersmith Odeon in London. We had a big party and they all came and enjoyed the fun. It was our way of saying, "Hey, we've been away a long time, but we missed you." Part of the fun of our success has been seeing our parents' reaction. We all went through periods when our parents said a career in music wasn't going to work out; that we should go back and learn how to be artists or doctors.

SC: My parents always supported my music. They got me my first guitar, and they encouraged me to practice and join bands. I think their enthusiasm may have been more to keep me off the streets than to give me a profession, but I'll always be thankful that they stood behind me and reassured me, even when things weren't going as well as they are now.

HP: There's a lot of controversy surrounding the band back home in England. A lot of British fans think that Def Leppard have abandoned them for America. How do you feel about that?

JE: I can understand their feelings to a certain point, but we're just much more popular in America than we are back home. That's the truth, and it's time British fans realize that. *Pyromania* disappeared from the charts in about a month there, while it stayed in the Top 100 for more than a year in the States. Also, you can tour the entire British Isles in about two weeks, while it takes six months to tour America properly. Look, we're all very proud to be British — that's why I wear a Union Jack T-shirt. But right now our best market is America.

SC: We'd love that situation to change. If we become more popular in England, I'm sure we'll spend more time there. But it's hard to compare the two countries. America is just a lot bigger. I don't know of any major band that spends more time touring Britain than America. It just wouldn't make sense. We like to feel we can appeal to everyone, everywhere. Def Leppard is a band that wants everybody to like us. □

Joe Elliott



by Andy Secher

Scorpions vocalist Klaus Meine stood fully dressed in a cavernous shower room located deep in the bowels of Houston's Summit Arena. The diminutive singer passively stared at the tiled floor, mustering his concentration and strength before emitting an ear piercing shriek that reverberated throughout the band's dressing facility. This almost ritualistic exercise went on for the better part of 20 minutes as Meine carefully warmed up his vocal chords for that evening's performance.

"I've had quite a bit of trouble with my voice in the past," he explained. "I developed nodes on my throat a few years ago, and for a while it looked like I might never sing again. I went to all sorts of doctors who gave me special electro-shock treatments to break up the nodes. Luckily the treatments worked — my voice is stronger today than ever."

In other parts of the band's dressing room, every other Scorpions member was going through a pre-concert preparation of his own. Drummer Herman Rarebell sat on a couch idly twirling his sticks, bassist Francis Buchholz stood quietly tuning his two stage instruments, guitarist Matthias Jabs tore through feverish lead runs that blasted out of a tiny portable amp and rhythm guitarist Rudy Schenker sat alone pensively staring at his battery of Flying-Vs.

"For me, getting ready for a show is all mental preparation," Rudy explained. "I like to meditate for about half an hour before a concert. I try to get off by myself if I can, but if necessary, I'll do it in the dressing room. Once I get in the right

frame of mind I can channel all my energies toward putting on the best show I can. It doesn't matter if I was feeling tired or sick, once I'm ready to play, I always feel great."

Upon finishing his explanation, Schenker picked up his white "V" and led the band out onto the platform that served as the launching point of the evening's festivities. The arena darkened, and an eerie cloud of smoke descended on the stage as sounds of hovering UFOs filled the arena. Suddenly, from underneath Rarebell's huge drum riser, flashing lights appeared — illuminating the group as they stood on the platform. On cue, Schenker and Jabs darted out, and laid down the first frenzied riffs of *Coming Home*. As the packed house rose to its feet, the rest of the band joined in, fueling the song with a power that surpassed even the number's fiery studio rendition.

For the next two hours the band was a blur of motion with Schenker and Jabs hitting a variety of picturesque "guitar hero" poses, and Meine using the multi-tiered stage like monkey bars at the neighborhood gymnasium. Drawing on material from their last four albums, *Love Drive*, *Animal Magnetism*, *Blackout* and *Love At First Sting*, the band delivered one knockout punch after another with such Scorpions classics as *The Zoo*, *Holiday*, and their recent hit *Rock You Like A Hurricane* each registering a "10" on the rock and roll Richter scale.

The crowd, many dressed in Scorpions T-shirts, ate up every note of the band's performance. Holding aloft banners which proclaimed, "I've Been Stung By The Scorpions" and "Scorpions Power," the audience stayed on their feet throughout the show, and commanded the band back for no less than three encores.

After the show, as they relaxed in their dressing room, the members of the Scorpions couldn't believe the energy expelled by the crowd that night. "The most amazing thing to me about this tour is the fans," Schenker explained. "They never get tired. If we stayed and played all night, they'd still be there in the morning cheering for more."

"Rudy's right," added Meine. "American audiences never get tired of rock and roll — whether it's in Texas, California or New York. That's why we love playing in America — it's our second home. We spend so much time here that we feel very much at home wherever we go. American fans have made us feel welcome, and we want to thank them for that. Their support has rocked us like a hurricane." □



The Scorpions in action: "American audiences never seem to get tired of rock and roll."

Song Index

78/Are We Ourselves	86/It's A Hard Life	90/Still Loving You
84/Body Electric, The	81/Panama	78/Strung Out
83/Can't Shake You	94/Party All Night	77/2 Minutes To Midnight
93/Distant Early Warning	82/Rock Me	78/Two Sides Of Love
80/Flesh For Fantasy	79/Round And Round	93/Warrior, The
90/Heaven's On Fire	77/Sign Of The Times	84/We're Not Gonna Take It
		88/When You Close Your Eyes

2 MINUTES TO MIDNIGHT

(As recorded by Iron Maiden)

SMITH
DICKINSON

I'll for gain or shoot to maim
But we don't need a reason
The Golden Goose is on the loose
And never out of season
Some blackened pride still burns
inside

This shell of bloody treason
Here's my gun for a barrel of fun
For the love of living death.

The killer's breed or the demon's

seed
The glamour, the fortune, the pain
Go to war again, blood is freedom's
stain
But don't you pray for my soul
anymore.

2 minutes to midnight
The hands that threaten doom
2 minutes to midnight
To kill the unborn in the womb.

The blind men shout let the
creatures out
We'll show the unbelievers
The Napalm screams of human
flames
Of a prime time Belsen Feast yeah
As the reasons for the carnage cut
their meat and lick the gravy

We oil the jaws of the war machine
and feed it with our babies.
(Repeat chorus)

The body bags and little rags of
children torn in two
And the jellied brains of those who
remain to put the finger right on you
As the Madmen play on words and
make us all dance to their song
To the tune of starving millions to
make a better kind of gun.
(Repeat chorus)

Midnight ... all night.

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SIGN OF THE TIMES

(As recorded by Quiet Riot)

CARLOS CAVAZO
KEVIN DuBROW

We've got street-sense radar
We're supposed bad news
You better lock up your daughters
You never know what we'll do.

Good news bad news
It's all the same
Alleys or main streets
They give us the blame.

Hey, hey, hey, hey
We're a sign of the times
Havin' fun ain't no crime

We're a sign of the times
Havin' fun all the time yes.

We're great impersonators
We broke all the rules
We laugh with our masks on
The joke is on you.

You gagged and bound me
It does you no good
It's the same old story
It's a human zoo.

Hey, hey, hey, hey
We're a sign of the times
Havin' fun ain't no crime
We're a sign of the times
Havin' fun.

I see a sign up ahead

Got its light flashing red
I can see on the sign
These are the words that I read
Long live rock 'n' roll
Long live rock 'n' roll
Long live rock 'n' roll
It's gonna save your soul.

Good news bad news
It's all the same
Alleys or main streets
Please, please give us the blame.
(Repeat chorus)

We're just a sign of the times
We're just a sign of the times
We're just a sign of the times
We're just a sign of the times.

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ARE WE OURSELVES

(As recorded by The Fixx)

CYRIL CURNIN
ADAM WOODS
PETER GREENALL
DAN K. BROWN
JAMES WEST-ORAM

Lost feelings return
So now maybe I can learn
To stop the world of a lie
This time around.

Are we, are we, are we ourselves
Are we, are we, are we ourselves.

Because seen through these eyes
We lead a double life
No one would know
So check it out
Stepping out

Here I go.

Are we, are we, are we ourselves
Are we ourselves
And do we really know.

Most spirit returns
Now maybe we learned
To stop this whirl of a lie
To this earth we are bound I ask you.

Are we, are we, are we ourselves
Are we ourselves
And do we really know
Ooh do we know
Are we ourselves.

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TWO SIDES OF LOVE

(As recorded by Sammy Hagar)

SAMMY HAGAR

You never hear about it
It's not the thing you talk over with
friends

You never see it comin'
Until it begins.

But something stepped in between
us

It's taken all of our time alone
In a heart broken maze
But it still is shown.

So why does she cry herself to sleep
at night

Why do I have to work so hard to
make things right

To fall in love came nat'rally
To make it last is so hard you see

I'm caught in between the two sides
of love.

A kiss goodbye a kiss hello
You wonder why she gets lonely
You've got to show her no doubt
She's your one and only yeah.
(Repeat)

We make promises, promises
And late at night you make big plans
Someday we'll run away
And leave the love demands yeah.

Two sides of love
Two sides of love
Two sides of love.

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STRUNG OUT

(As recorded by Steve Perry)

STEVE PERRY
CRAIG KRAMPF
BILLY STEELE

One very happy warm summer nite
I saw your face what could I do
So carefully I walked straight up to
you.

And in the shadows of a moonlit nite
I saw those eyes a shinin' through
Heart of gold I love you misty blue.

Oh it's hard to love somebody
Especially when they don't belong
to you

'Cause they're loving someone else
Strung out and hung up on you.

I feel like Bogart in a crazy movie
Bogie 'n me we never beg
But this time maybe I've got voices
in my head.

They're sayin' that he's never been
good to you
And he's always hurt and let you
down

If what you need is good lovin'
I'll be around.

It's hard to love somebody
Especially when they don't belong
to you

'Cause they're loving someone else
Strung out and hung up on you
Strung out
Strung out.

Well it's hard to love somebody
Especially when they don't belong
to you

'Cause they're loving someone else
Strung out and hung up on you.

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Edward D. Konick

ROUND AND ROUND

(As recorded by Ratt)

**DeMARTINI
CROSBY
PEARCY**

Out on the streets
That's where we'll meet
You make the night
I always cause the lies
Tied in my belts
Abuse yourself
Get in our way

We'll put you on your shelf
Another day some other way
We're gonna go and never see you
again

I've had enough
We've had enough
Come on babe she said
I knew right from the beginning
That you would end up winning
I knew right from the start
You'd put an arrow thru my heart.

Round and round
With love we'll find a way just give it
time

Round and round
What comes around goes around
I'll tell you why
Dig.

Lookin' at you lookin' at me
The way you move
You know it's easy to see
The neon lights are on me tonight
I've got a way
We're gonna prove it tonight
Like Romeo to Juliet
I'm gonna make you mine

I've had enough
We've had enough
So insane
She said.

I knew right from the beginning
That you would end up winning
I knew right from the start
You'd put an arrow thru my heart.

Round and round
With love we'll find a way just give it
time
Round and round

What comes around goes around
I'll tell you why
Dig
I'll tell you why.

Out on the streets
That's where we'll meet
You make the night
I always cause the lies
Tied in my belts
Abuse yourself
Get in our way
We'll put you on your shelf.

Round and round
With love we'll find a way just give it
time
Round and round
What comes around goes around
We'll put you on your shelf
I'll tell you why, why, why.

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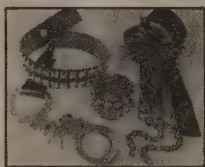
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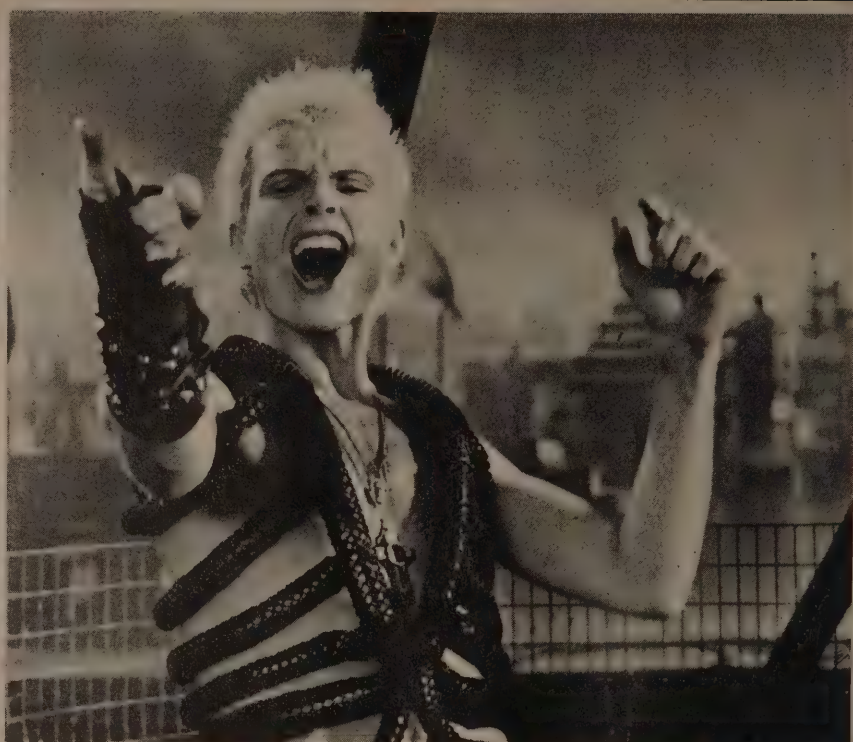
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FLESH FOR FANTASY

(As recorded by Billy Idol)

**BILLY IDOL
STEVE STEVENS**

There's a change in pace
Of fantasy and taste
Do you like good music
Do you like to dance
Oh yeah

Hangin' out for a body shop at night
Ain't it strange what we do to feel
alright
Oh yeah
So when will you call
I am experienced oh yeah.

Face to face
And back to back
You see and feel
My sex attack
Sing it
Flesh, flesh for fantasy
We want
Flesh, flesh for fantasy.

It's after midnight
Are you feeling alright
Oh yeah
Turn out the light babe
Are you someone else tonight
Neighbor to neighbor, door to door
Don't ask questions
There's time for it all oh yeah.

Face to face
And back to back
You see and feel
My sex attack
Sing it

Flesh, flesh for fantasy
We cry
Flesh, flesh for fantasy.

I sing for culture
Father loves his son
Mothers daughters too
It's an old, old story
Cries the new world too.

Flesh, flesh, flesh for fantasy
We want
Flesh, flesh for fantasy
We want
Flesh, flesh for fantasy
You cry
Flesh, flesh for fantasy.

Let's go down
Let's go down
Let's go down
Let's go down
Let's go down
Let's go down.

Do you like good music
Do you like to dance
It's nearly mornin'
You wanna risk a chance
Neighbor to neighbor
Door to door.

Enjoy the crime
You do your time
Never been nothin' before.

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PANAMA

(As recorded by Van Halen)

EDWARD VAN HALEN
ALEX VAN HALEN
MICHAEL ANTHONY
DAVID LEE ROTH

Jump back
What's that sound
Here she comes
Foot tappin' top down
Hot shoe burnin' down the avenue
Model citizen
Zero discipline.

Don't you know she's coming home
to me
You'll lose her in the turn
I'll get her.

Panama
Panama
Panama
Panama.

Ain't nothin' like it
Her shiny machine
Got the feel for the wheel
Keep the movin' parts clean
Hot shoe burnin' down the avenue
Got an on ramp cutting through my
bedroom.

Don't you know she's coming home
to me
You'll lose her in the turn
I'll get her.

Panama
Panama
Panama
Panama.

(Spoken)

Yeah we're running a little bit hot
tonight

I can barely see the road from the
heat coming off it
I reach down between my legs
And ease the seat back.

She's blindin'
I'm flyin'

Right behind in the rearview mirror
now

Got the fearin'
Power steerin'
Pistons poppin'

Ain't no stopping now.

Panama
Panama
Panama
Panama
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Panama
Panama.

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ROCK ME

(As recorded by Helix)

BOB HALLIGAN JR.

Gimme an R (R) O (O) C (C) K (K)
Whatcha got (rock)
And whatcha gonna do (rock you)
Gimme an R (R) O (O) C (C) K (K)
Whatcha got (rock)
And whatcha gonna do (rock you).

Hot as a pistol
Loaded like a gun
Ready for action
Gotta have my fun
Don't just sit there
Come on get up and move
If you want to
Tell you what we're gonna do.

Rock you (rock you)
Rock you (rock you).

I've been waiting
For so long
Gonna play it loud
Gonna play it strong

So don't just sit there
Come on get up and move
If you want to
Tell you what we're gonna do.

Rock you (rock you)
Rock you (rock you)
Rock you (rock you)
Rock you (rock you).

Gimme an R (R) O (O) C (C) K (K)
Whatcha got (rock)
And whatcha gonna do (rock you)
Gimme an R (R) O (O) C (C) K (K)
Whatcha got (rock)
And whatcha gonna do (rock you).

Don't just sit there
Come on get up and move
If you want to
Tell you what we're gonna do.

Rock you (rock you)
Rock you (rock you)
Rock you (rock you)
Rock you (rock you).

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CAN'T SHAKE YOU

(As recorded by Santers)

RICK SANTERS

I can't seem to get through to you
You love to waste my time
I tried my best to forget you
But you're always on my mind
Many times I weep
Many times I will confess
I don't wanna end up like all the rest.

I can't shake you
I can't shake you
You're just a memory
You're haunting me
I got it bad baby can't you see
I can't shake you
No I can't shake you
You can do anything you want
But just come on home to me.

I don't wanna surrender
Never give up without a fight
I wanna be a contender
In your search for Mr. Right
I can't sleep at night
I got you on my mind baby
I can't take the pressure I'm feelin'
inside.

I can't shake you
I can't shake you
I can't hold it back
It's like a heart attack
I got it bad baby can't you see
I can't shake you
No no no can't shake you
Do anything you want babe
Just come on home to me.

Oh

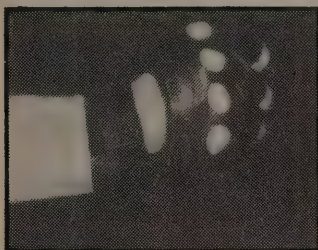
(You're still a part of me)
I just can't seem to forget you
(Deep in the heart of me)
No matter what I do.

I can't shake you
I can't shake you
You're just a memory
You're haunting me
I got it bad
Can't you see
I can't shake you
No no no can't shake you
I can't get you out of my mind.

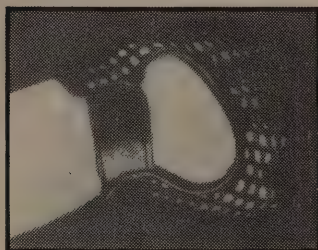
Never gonna surrender
Woman listen to me
All that I want is that you give me a
chance
I'm in love baby can't you see.

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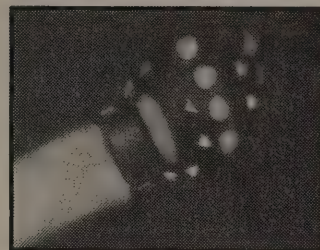
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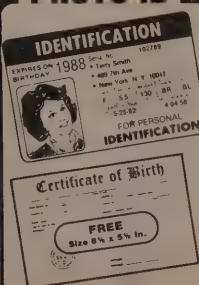
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THE BODY ELECTRIC

(As recorded by Rush)

LEE
LIFESON
PEART

One humanoid escapee
Android on the run
Seeking freedom beneath a lonely
desert sun.

Trying to change its program
Trying to change the mode
Crack the code
Images conflicting into data
overload.

1-0-0-1-0-0-1
S.O.S.
1-0-0-1-0-0-1
In distress
1-0-0-1-0-0.

Memory banks unloading
Bytes break into bits
Unit one's in trouble
And it's scared out of its wits.

Guidance systems break down

A struggle to exist
To resist
A pulse of dying power
In a clenching plastic fist.

1-0-0-1-0-0-1
S.O.S.
1-0-0-1-0-0-1
In distress
1-0-0-1-0-0.

It replays each of the days
A hundred years of routines
Bows its head and prays
To the mother of all machines, all
machines.

1-0-0-1-0-0-1
S.O.S.
1-0-0-1-0-0-1
In distress
1-0-0-1-0-0.

It replays each of the days
A hundred years of routines
Bows its head and prays
To the mother of all machines
Mother of all machines.

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WE'RE NOT GONNA TAKE IT

(As recorded by Twisted Sister)

D. SNIDER

We're not gonna take it
No we ain't gonna take it
We're not gonna take it anymore.

We've got the right to choose and
There ain't no way we'll lose it

This is out life
This is our song
We'll fight the powers that be just
Don't pick our destiny 'cause
You don't know us
You don't belong.

We're not gonna take it
No we ain't gonna take it
We're not gonna take it anymore.

Oh you're so condescending
Your gall is never ending
We don't want nothin'
Not a thing from you
Your life is trite and jaded
Boring and confiscated
If that's your best
Your best won't do.

Oh oh
We're right
Yeah
We're free
Yeah
We'll fight
yeah
You'll see
Yeah.

We're not gonna take it
No we ain't gonna take it
We're not gonna take it anymore.

We're not gonna take it
No we ain't gonna take it
We're not gonna take it anymore
No way.

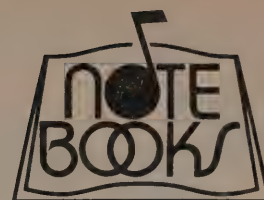
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We're right
Yeah
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Yeah
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Yeah.
(Repeat chorus)

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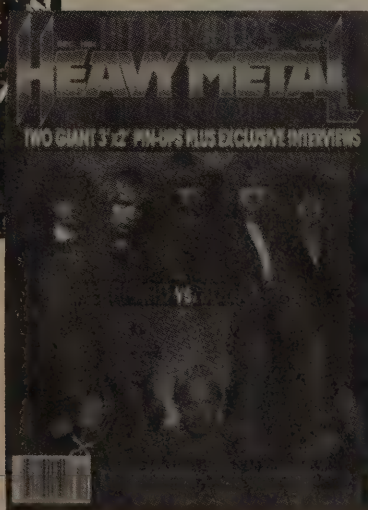
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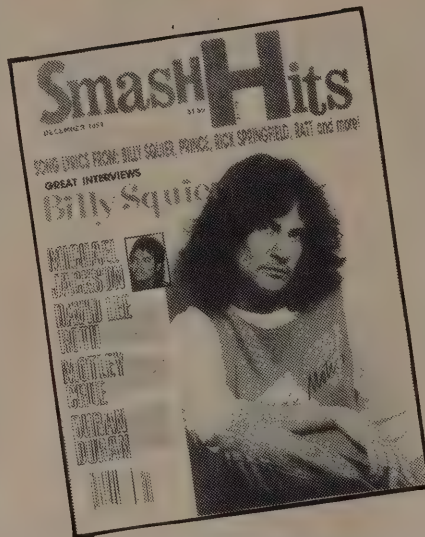
Smash Hits

Each month, the all new, all color *Smash Hits* features the names and faces of the people that make things happen in the music world. Only the best make it onto the pages of this finely tuned music magazine.

Rod Stewart, Billy Idol, Duran Duran, Ratt and Motley Crue are just a sample of the superstar interviews in *Smash Hits*.

Regular departments such as On Stage-Off Stage, Fan Fare, The Exchange, Hitmaker Challenge and words to the latest hit songs make the all new *Smash Hits* a top-of-the-chart winner!

Be sure you don't miss a single issue!



IT'S A HARD LIFE

(As recorded by Queen)

FREDDIE MERCURY

I don't want my freedom
There's no reason for living with a
broken heart.

This is a tricky situation
I've only got myself to blame
It's just a simple fact of life
It can happen to anyone
You win you lose
It's a chance you have to take with
love

Oh yeah I fell in love
And now you say it's over and I'm
falling apart.

It's a hard life to be true lovers
together
To love and live forever in each
others hearts
It's a long hard fight to learn to care
for each other
To trust in one another right from
the start
When you're in love.

I try and mend the broken pieces
I try to fight back the tears
They say it's just a state of mind
But it happens to everyone
How it hurts deep inside
When your love has cut you down to
size

Life is tough on your own
Now I'm waiting for something to fall
from the skies
And waiting for love.

Yes it's a hard life two lovers
together
To love and live forever in each
others hearts
It's a long hard fight to learn to care
for each other
To trust in one another right from
the start
When you're in love.

It's a hard life in a world that's filled
with sorrow
There are people searching for love
in ev'ry way
It's a long hard fight but I'll always
live for tomorrow
I'll look back on myself and say I did
it for love.

Yes I did it for love for love
Oh I did it for love.

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Hit Parader is proud to report that the response to the Total Band Sweepstakes has been a success so far. Here is a complete list of winners from Total Band #4

A black and white portrait of a young woman with blonde, wavy hair. She is wearing a dark, low-cut top. The image is grainy and has a high-contrast, almost halftone appearance.

Ten second prize winners of the heavy metal album collection are:

The fifty additional winners of a 1-year subscription to Hit Parade are:

Jim Devine Jr., MA
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Roger Lynnhorn, MI
Shawna Melnick, MI
Jonathon Yeager, MO
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Dolfe Muccillo, OH
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Baron Maurer, OR
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Marcel Roy, TN
Kevin Sweeten, TN
John Tait, TN
Andy Hahn, TX
Randy Henderson, TX
Wayne Reynolds, TX
Don Baven, VA
Stefan Kochle, VA
Bobby Linkonis, VA
Trevor Luddington, Canada

A black and white photograph of Billy Marshall, a member of the band The Marshall Mathers. He is shown from the waist up, wearing a dark, patterned shirt and playing a Fender Telecaster electric guitar. He has long, dark, wavy hair and is looking towards the camera with a slight smile. The background is dark with some out-of-focus lights, suggesting a stage performance. In the bottom right corner, there is a small logo for "The Marshall Mathers" and the text "BILLY MARSHALL".

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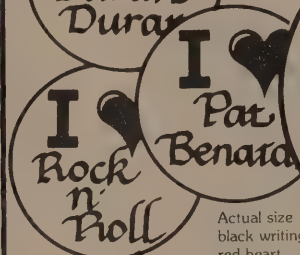
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WHEN YOU CLOSE YOUR EYES

(As recorded by Night Ranger)

JACK BLADES
ALAN FITZGERALD
BRAD GILLIS

What do you do
When it's falling apart
And you knew it was going
From the very start
Do you close your eyes
And dream about me.

A girl in love
With a gleam in her eye
I was a younger boy
All dressed in white
We're older now
Do you still think about me.

I remember we learned about love
In the back of a Chevrolet
Well it felt so good to be young
Feels like yesterday.

When you close your eyes
Do you dream about me
When you close your eyes
Do you dream about me
Do you still dream about me.

I guess I don't know what I'm
thinking
Coming off a hard night of drinking
Angie come closer to me
I need a soul to bleed on.

It could'a been done
In a different kinda way
But that ain't you
You play tough when you play
It's over now
I bet you still think about me.

I remember I held you so tight
And we danced the night away
With the moves of two wide eyed
kids
I need you so much today.

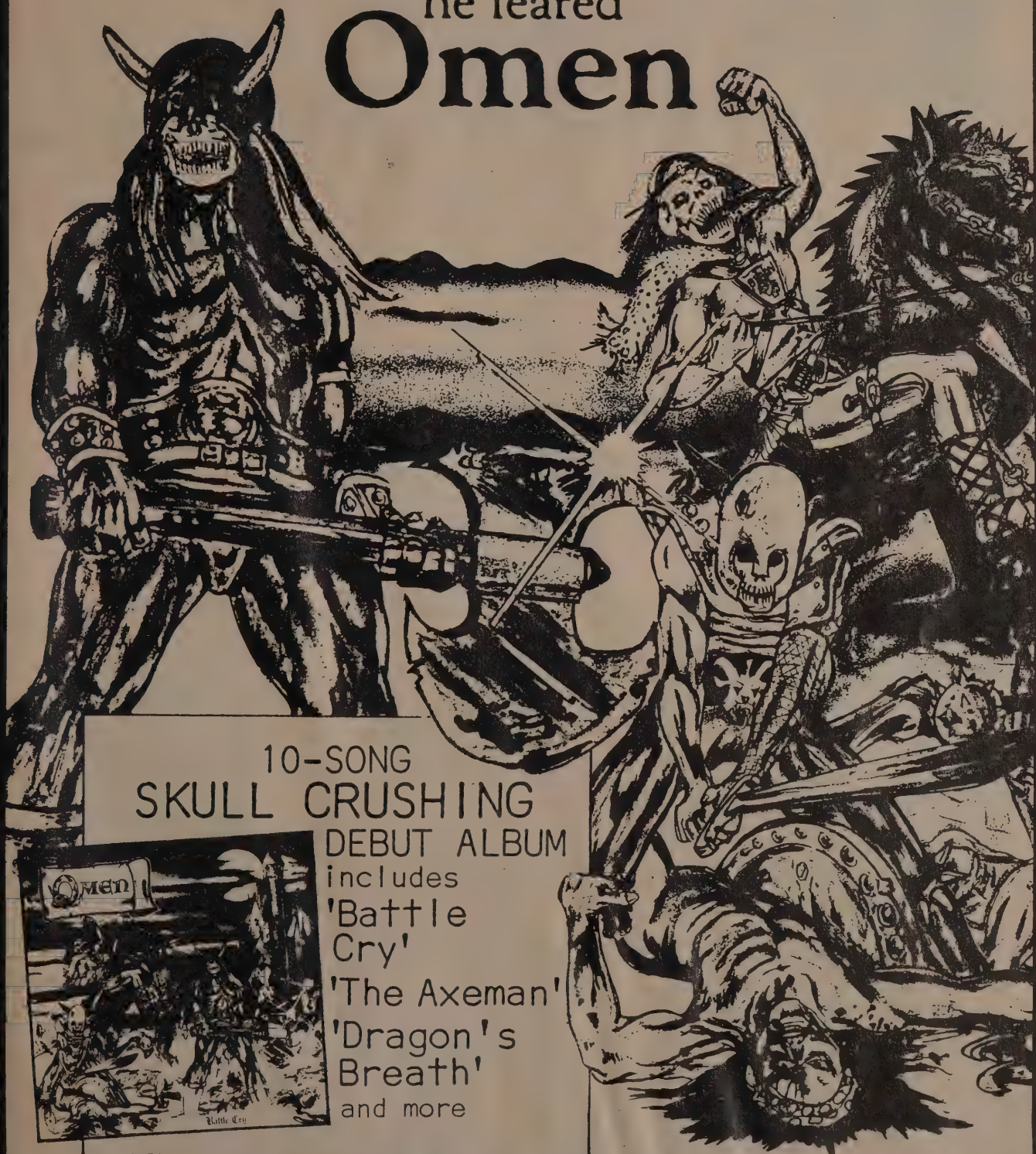
When you close your eyes
Do you dream about me
When you close your eyes
Do you dream about me.
(Repeat)

I remember we learned about love
In the back seat of a Chevrolet
No good for an old memory
To mean so much today.
(Repeat chorus)

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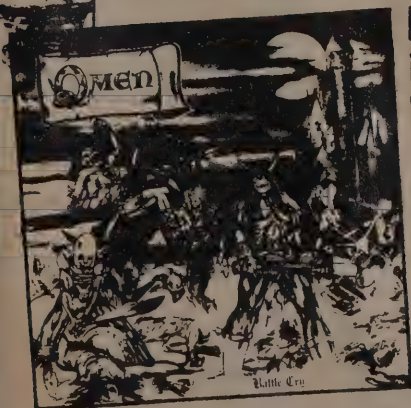
In the days of darkness,
men feared not the sword and the lance,
nor did he fear the beast of fire,
he feared

Omen



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HEAVEN'S ON FIRE

(As recorded by Kiss)

PAUL STANLEY
DESMOND CHILD

I look at you and my blood boils hot
I feel my temperature rise
I want it all give me what you got
There's hunger in your eyes
I'm getting closer
Baby hear me breathe
You know the way to give me what I
need
Just let me love you
And you'll never leave.

Feel my heart
Takin' you higher
Burn with me
Heaven's on fire
Paint the sky
With desire
Angel fly
Heaven's on fire.

I got a fever ragin' in my heart
You make me shiver and shake
Baby don't stop take it to the top
Eat it like a piece of cake
You're comin' closer
I can hear you breathe
You drive me crazy when you start to
tease
You could bring the devil to his
knees.

Oh heaven's on fire
Oh heaven's on fire.

I'm getting closer
Baby hear me breathe
You know the way to give me what I
need
Just let me love you
And you'll never leave.

Oh heaven's on fire
Oh heaven's on fire.

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bile Music Company (ASCAP).

STILL LOVING YOU

(As recorded by the Scorpions)

KLAUS MEINE
RUDOLF SCHENKER

Time
It needs time
To win back your love again
I will be there
I will be there.

Love
Only love
Can bring back your love someday
I will be there
I will be there.

Fight
Babe I'll fight
To win back your love again
I will be there
I will be there
Love
Only love
Can break down the walls someday
I will be there
I will be there.

If we'd go again
All the way from the start
I would try to change
The things that killed our love.

Your pride has built a wall
So strong that I can't get through
Is there really no chance
To start once again
I'm loving you.

Try
Baby try
To trust in my love again
I will be there
I will be there.

Love
Our love
Just shouldn't be thrown away
I will be there
I will be there.

If we'd go again
All the way from the start
I would try to change
The things that killed our love.

Your pride has built a wall
So strong that I can't get through
Is there really no chance
To start once again.

If we'd go again
All the way from the start
I would try to change
The things that killed our love.

Yes I've hurt your pride
And I know what you've been
through
You should give me a chance
This can't be the end
I'm still loving you
I'm still loving you
I need your love
Still loving you
Still loving you baby.

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ENTER **HIT PARADER** 'S GREAT GUITAR GIVEAWAY!!

In this issue, *Hit Parader* continues the *Great Guitar Giveaway!* Open to all our readers where local laws allow, the *Great Guitar Giveaway* will run in the next three issues of *Hit Parader*.

The grand prize in Giveaway #3 is the Saturn 2B Guitar from Schecter.

To enter, just fill out the coupon below and return it to us before December 23, 1984. No purchase is necessary. On December 30, 1984, *Hit Parader* will hold a drawing to see who the lucky winners will be. Winners will be notified.

In addition to this month's grand prize winner, 10 runners-up will each receive a Marshall 12W Combo Amp. Plus, 50 additional winners every month will be given a one-year subscription to *Hit Parader* — America's best rock and roll magazine!

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The Saturn 2B Guitar from Schecter. This model features rear-routed control pocket with master volume and tone controls. Both are push/pull splitters with three-way selector switch. The Saturn 2B includes a Superrock II™ humbucking pickups and cream binding.

The Saturn 2B has a black finish, maple neck and all black hardware.

SECOND PRIZE



The 12W Combo Amp from Marshall. The combo can be used with two guitars and when both sockets are used in this manner, it reverts to the normal mode of operation and switches out the sustain circuit. This gives the 'high' input socket greater sensitivity so that rhythm and lead guitars can practice together.

THIRD PRIZE

50 additional winners will receive a one-year subscription to *Hit Parader* magazine!



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2. You may enter as often as you like.
3. The decision of the judges is final.
4. One entry per envelope.
5. All prizes will be awarded as described, with no cash substitutions allowed.
6. All entries for Giveaway #3 must be postmarked by midnight, December 23, 1984.

Mail entries to: **Great Guitar Giveaway #3**
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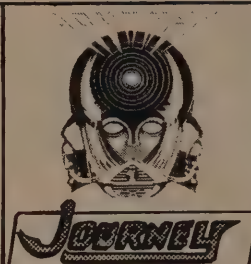
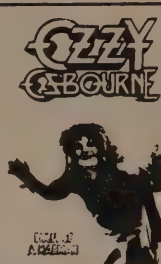
Watch for another Great Guitar Giveaway in next month's Hit Parader!

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Iron Maiden	T-J-P-A-X-D-S-E-B	AC-DC	T-J-P-A-D-E-B-S
Motley Crue	T-J-P-A-D	Journey	T-J-P-A-S-D
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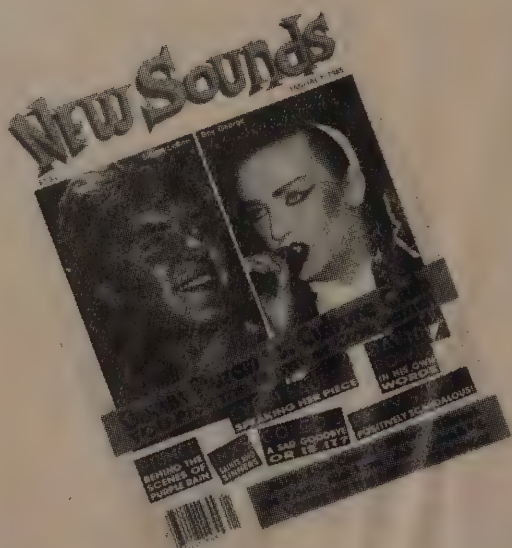
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DISTANT EARLY WARNING

(As recorded by Rush)

GEDDY LEE
ALEX LIFESON
NEIL PEART

An ill wind comes arising
Across the cities of the plain
There's no swimming in heavy water
No singing in the acid rain
Red alert
Red alert.

It's so hard to stay together
Passing through revolving doors
We need someone to talk to and
someone to sweep the floors
Incomplete
Incomplete.

The world weighs on my shoulders
But what am I to do
You sometimes drive me crazy
But I worry about you
I know it makes no difference
To what you're going through
But I see the tip of the iceberg

And I worry about you.

Cruising under your radar
Watching from satellites
Take a page from the red book
And keep them in your sights
Red alert
Red alert.

Left and rights of passage
Black and whites of youth
Who can face the knowledge
That the truth is not the truth
Obsolete
Absolutely.

The world weighs on my shoulders
But what am I to do
You sometimes drive me crazy
But I worry about you
I know it makes no difference
To what you're going through
But I see the tip of the iceberg
And I worry about you.

Absalom
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THE WARRIOR

(As recorded by Scandal featuring
Patty Smyth)

HOLLY KNIGHT
NICK GILDER

You run, run, run away
It's your heart that you betray
Feeding on your hungry eyes
I bet you're not so civilized.

Well isn't love primitive
A wild gift that you wanna give
Break out of captivity
And follow me stereo jungle child
Love is the kill
Your heart's still wild.

Shooting at the walls of heartache
bang, bang
I am the warrior
Well I am the warrior
And heart to heart you'll win
If you survive
The warrior
The warrior.

You talk, talk you talk to me
Your eyes touch me physically
Stay with me we'll take the night

As passion takes another bite oh
Who's the hunter who's the game
I feel the beat call your name
I hold you close in victory
I don't wanna tame your animal style
You won't be caged in the call of the
wild.

Shooting at the walls of heartache
bang, bang
I am the warrior
Well I am the warrior
And heart to heart you'll win
If you survive
The warrior
The warrior.
I am the warrior.

Shooting at the walls of heartache
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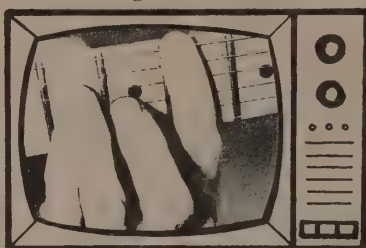
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KEVIN DuBROW

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I'm trying to act like a fool
My hat is a lampshade
They can't find me at school
Well I'm an animal
Yes I'm a cannibal
They say I'm out for blood
One thing I wanna do.

Is party all night
Party all night
Party all night
All night long.

Driving right way on the wrong side
A bit too much to drink
Women in the back seat
They don't know what to think.

They say I've lost my head
(He'll probably end up dead)
But they're too blind to see
What's important to me.

Is to party all night
Let's party all night
Party all night
All night long.

Paradise parties
I'm on a one-way cruise
Lookin' for trouble
We got nothin' to lose
They're on the telephone
They're tryin' to send me home
We've gone and pulled the plug
We got a new kind of school.

Let's party all night
Let's party all night
Party all night
Let's party all night
Let's party all night.

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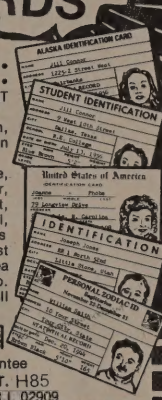
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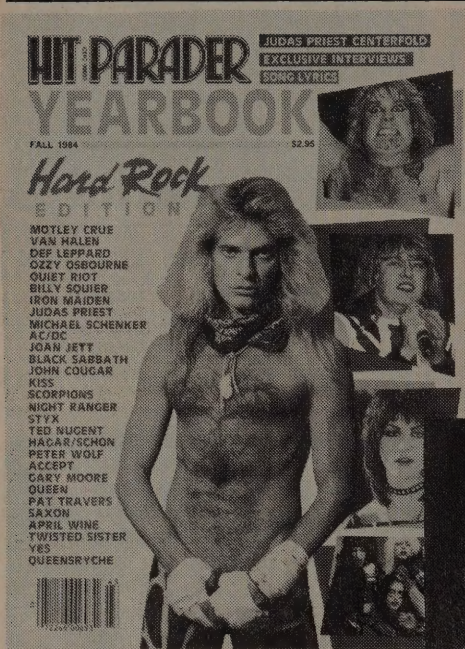
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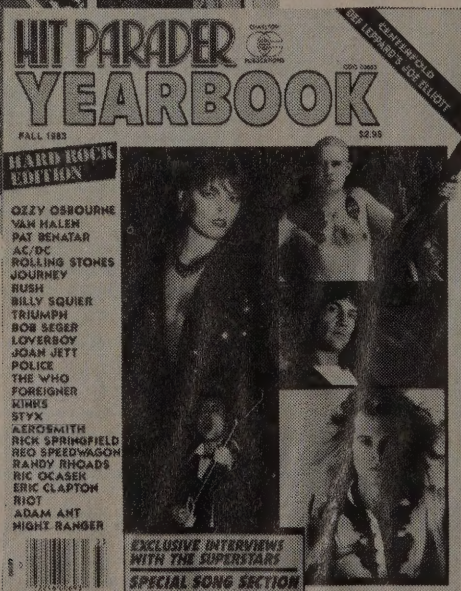
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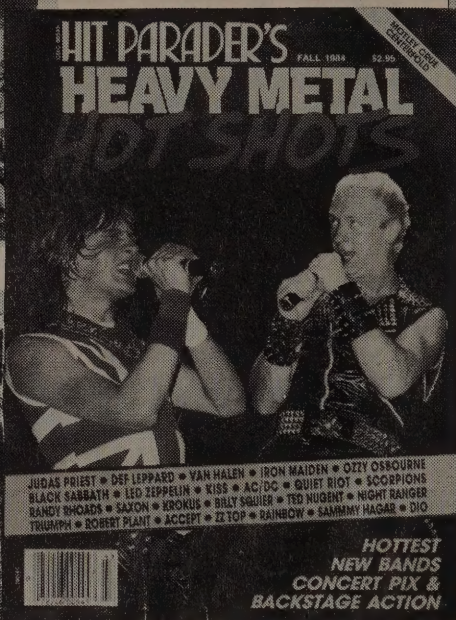
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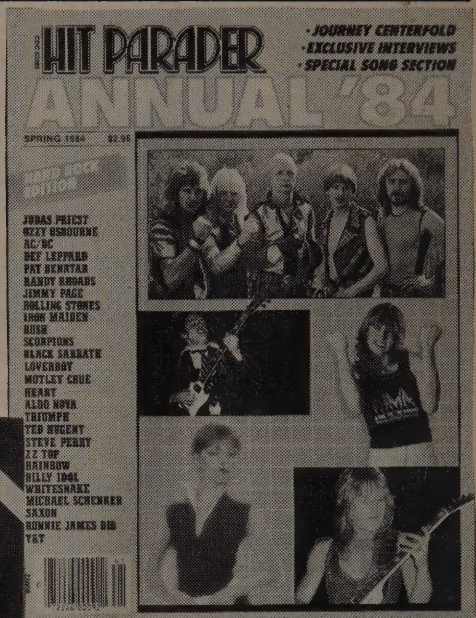
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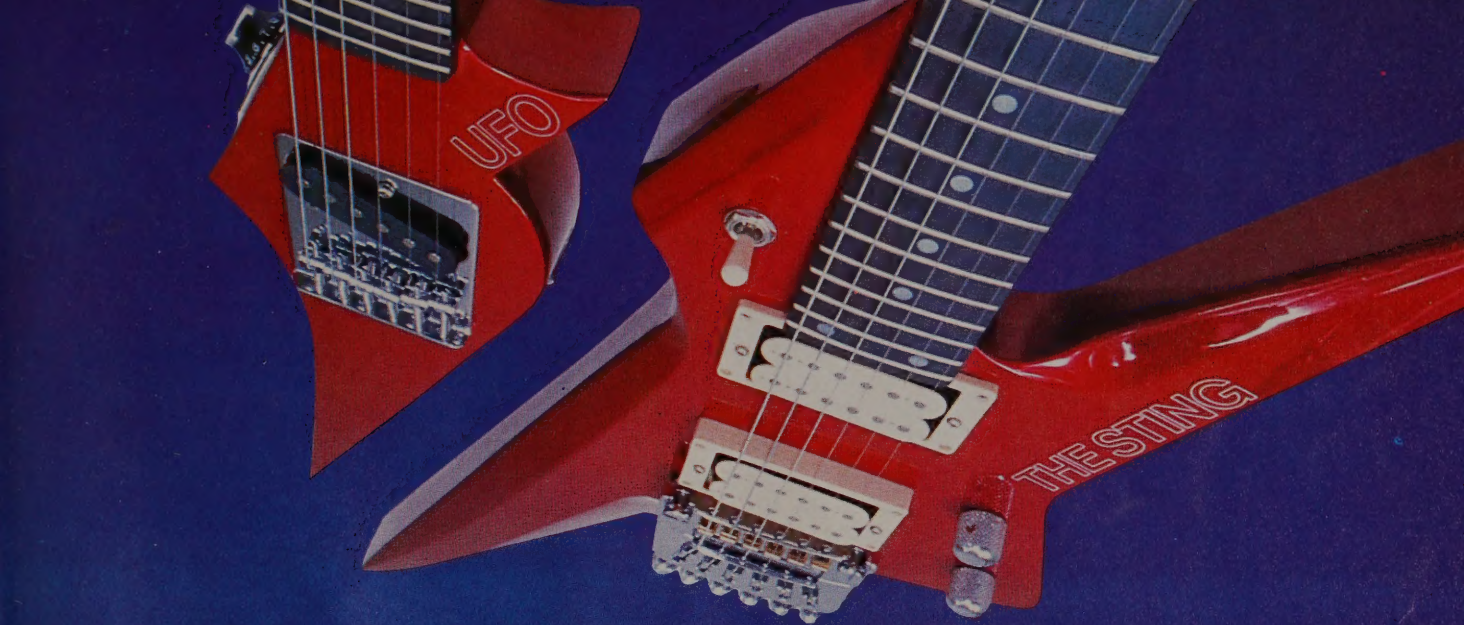
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